

COUNTRY MUSIC

CC
02308

GEORGE JONES
Explosion:
Hotter than a firecracker

CHARLEY PRIDE will tell you he knows nothing

You can find your stars in Buckeye Country

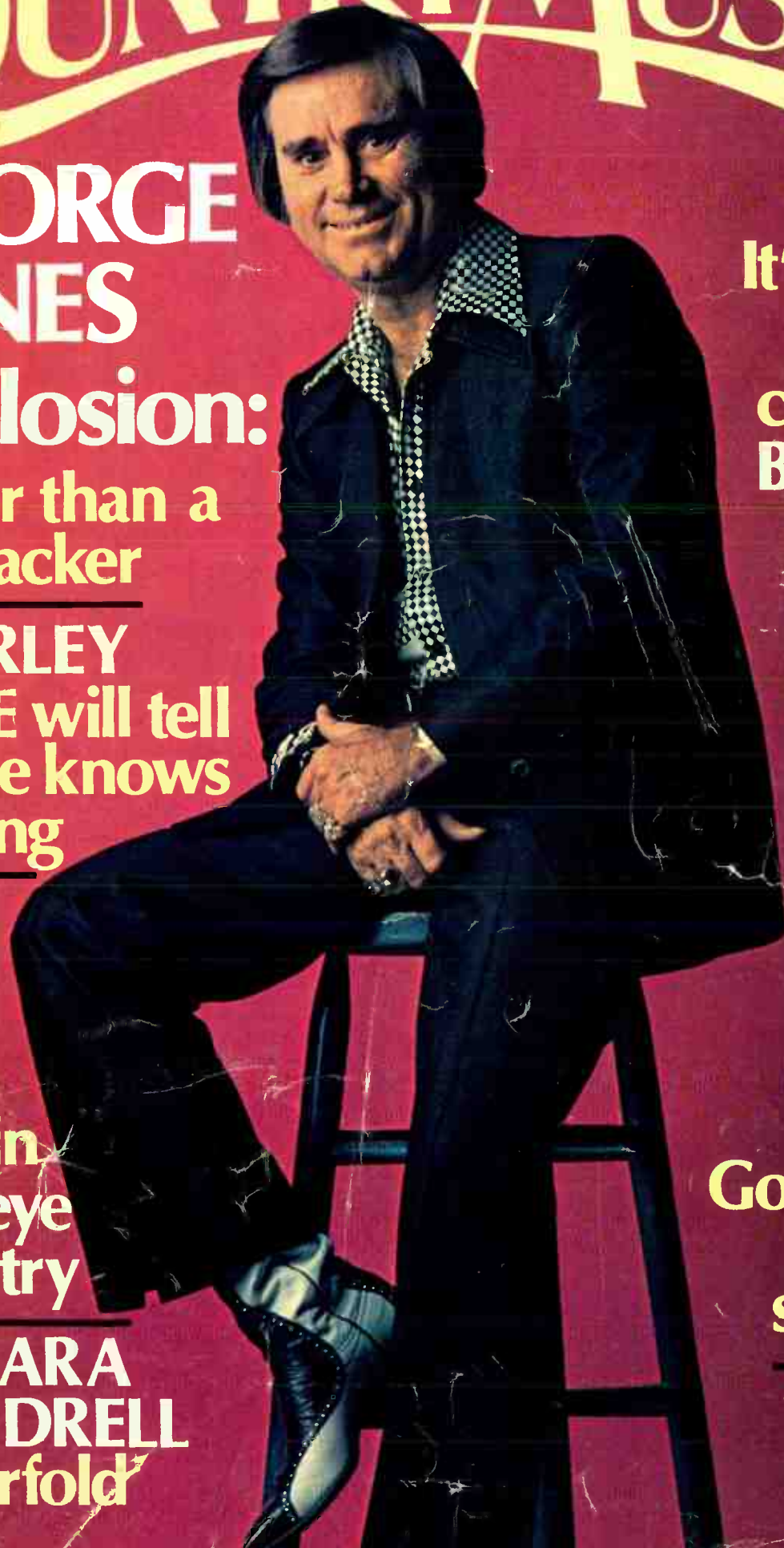
BARBARA MANDRELL centerfold

It's been a tough climb for **BILLIE JO SPEARS**

Music city's hottest gossip

100% pure **JIMMY DEAN:** God, songs and sausages

Album reviews





Now you can help your music for a song.

As an imaginative tool for overdub sessions, for demos and for experimentation, the TEAC A-3340S is the most popular multi-track tape recorder in the world.

Since it was designed to expand your imagination, imagine this: participating TEAC dealers are having a special sale on the A-3340S.

So for everyone who's ever dreamed of owning an A-3340S, it's now priced lower than you ever dreamed possible. But you have to hurry. You have to get into your TEAC dealer before he's out of the A-3340S.

And while you're there, check his prices on the Model 2 Mixer and other multitrack studio accessories.

THE FIRST & ONLY A-3340S SALE!

TEAC®

The leader. Always has been.

TEAC Corporation of America
7733 Telegraph Road
Montebello, California 90640

In Canada TEAC is distributed by White Electronic Development Corporation (1966) Ltd.

©TEAC 1977

MB-20



Model 2

NOW AVAILABLE!



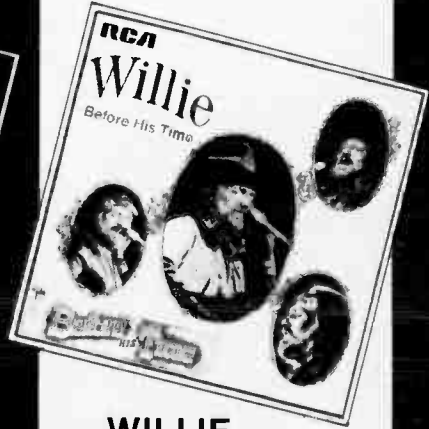
CHARLEY PRIDE

"SHE'S JUST AN OLD LOVE TURNED MEMORY"
 "A WHOLE LOTTA THINGS TO SING ABOUT"
 "RHINESTONE COWBOY"
 APL1-2261



WAYLON

"LUCKENBACH, TEXAS (BACK TO THE BASICS OF LOVE)"
 "IF YOU SEE ME GETTING SMALLER"
 "BELLE OF THE BALL"
 APL1-2317



WILLIE

"I'M A MEMORY"
 "I'D TRADE ALL OF MY TOMORROWS (For Just One Yesterday)"
 APL1-2210



CHET/ FLOYD/DANNY

"LACHICANA"
 "FOUR IN THE MORNING"
 APL1-2311



DANNY DAVIS

"COUNTRY DISCO"
 "ORANGE BLOSSOM SPECIAL"
 "BLUE EYES CRYING IN THE RAIN"
 APL1-2310



HANK SNOW

"BREAKFAST WITH THE BLUES"
 "I'M MOVIN' ON"
 "I'M GONNA BID MY BLUES GOODBYE"
 APL1-2400

GREEN VALLEY RECORD STORE, INC.

50 MUSIC SQUARE WEST - NASHVILLE, TN 37203 • 615/320-1987

ALBUMS ONLY \$4.98 EACH 8 TRACK TAPES ONLY \$5.98 EACH
 Include \$1.00 per order for postage and handling
 Tennessee Residents add 6% sales tax.

_____ LP 8 TRACK _____ LP 8 TRACK
 _____ LP 8 TRACK _____ LP 8 TRACK
 _____ LP 8 TRACK _____ LP 8 TRACK

I enclose \$ _____ Check Money Order, plus \$1.00 for postage and handling.

NAME: _____ MALE: _____ FEMALE: _____
 ADDRESS: _____ AGE: _____
 CITY: _____ STATE: _____ ZIP: _____



CM

D Y N A M I C D U O

CONWAY TWITTY & LORETTA LYNN

D Y N A M I C D U O

Their
new
album
and it's
DYNAMITE!

Produced by Owen Bradley



Conway & Loretta July tour:

July 7 Denver, Colorado
July 8 Salt Lake City, Utah
July 9 & 10 Las Vegas, Nevada
July 13 Phoenix, Arizona
July 14 Tucson, Arizona
July 15 Anaheim, Calif.
July 16 Oakland, Calif.
July 17 Fresno, Calif.
July 20 Redding, Calif.
July 22 San Bernardino, Calif.
July 23 San Diego, Calif.
July 24 Bakerfield, Calif.

©1977 MCA Records, Inc.

MCA-2278

MCA RECORDS

COUNTRYMUSIC



Cover: Leonard Kamster

Volume Five, Number 11
August, 1977

8

CONTENTS

4	Letters	
9	People On The Scene	AUDREY WINTERS
12	Hillbilly Central	HAZEL SMITH
13	Country News	
21	Audio Scene	HANS FANTEL
22	George Jones Explosion After years as a star, George is taking off all over again.	JOAN DEW
28	Charley Pride Knows Nothing He's an intelligent guy who plays down his intelligence, and he's hard to get to know.	ALANNA NASH
32	Barbara Mandrell Centerfold	
34	Billie Jo Spears It took 25 years to become an overnight success. Then, she almost lost it.	ELLIS NASSOUR
40	The Fans Never Forgot Jimmy Dean After a long absence from records, Jimmy came back with a million-selling hit. The sausage king is riding high again.	ELLIS NASSOUR
44	See Your Stars In Buckeye Country It ain't Texas and it ain't Tennessee. But Ohio is big in country music.	
46	Record Reviews	
54	Pickers Section When they named the banjo, they spelled it E-A-R-L S-C-R-U-G-G-S	SCOTT COHEN
59	A Potpourri Of Products For Pickers	ARTHUR J. MAHER

Copyright 1977 KBO Publishers Inc. All rights reserved. No part of this publication may be reproduced in any form without permission in writing from the publisher. Published monthly by KBO Publishers Inc., 475 Park Avenue South, 16th Floor, New York, New York, 10016. Second-class postage paid at New York, N.Y. and at additional mailing offices. Subscription rates: \$8.95 for one year, \$14.95 for two years. (Additional postage: Canada, Latin America, Spain \$2.00 per year. All other foreign, \$4.00 per year.) Postmaster: send Form 3579 to COUNTRY MUSIC, Box 2660, Boulder, Colorado 80302.

Address all subscription correspondence to Country Music, Subscription Dept., P.O. Box 2660, Boulder, Colorado 80302.



THE ATKINS SUPER AXE

A New Gretsch Great!

Nobody knows more about electric guitars than Chet Atkins. And nobody makes better guitars than Gretsch. Put them together and you have a brand new concept in sophisticated electronics, the *Atkins Super Axe*.

Designed by Chet for Gretsch, this great new axe gives you all the modular sound effects you'll ever need with *built-in interchangeable components*. The phaser module produces the greatest sound variations you'll ever hear. The compressor, with sustain control, squeezes the tone and feeds it out for an infinite tonal response and sustain. Absolutely beautiful. No pedals. No more groping around for the right sound. Just flip a switch.

The Atkins Super Axe brings Gretsch super quality to the rock field. Like Chet himself says: "In all modesty I think my new Super Axe is the ultimate guitar for the rock musician."

Catch this great new Gretsch at your nearest Gretsch dealer.



For Information write: Gretsch
Dept. C, 1801 Gilbert Ave., Cin., OH 45202

Letters

COUNTRY MUSIC

How Could We Not Like E.T.?

I have loved country music all my life, and Ernest Tubb has always been my favorite singer. I was beginning to think your magazine didn't like him. I was so proud to see his picture in the May issue. I hope he's around a long, long time. I don't believe there is a finer performer anywhere. . .

CARRIE BENE
BUSH, LA.

E.T. was always in the Top 10 when I first went for country in a big way. He's always been a favorite of mine and always will be. There are songs only he can sing, as far as I'm concerned—Let's Say Goodbye Like We Said Hello, Walkin' The Floor Over You, Blue Eyed Elaine and many others. Ed.

A Pox on Pugh From Two Readers

I feel I must comment on John Pugh's panning of Emmylou Harris's new album, *Luxury Liner*.

It sounds as if the only track he listened to was the one that's getting so much airplay (*C'est La Vie*). After hearing it, I was ready to agree with Mr. Pugh.

But, I couldn't believe the whole album was that bad, so I went to the local record shop and asked them to play the flip side of the 45 rpm, and I really liked it. I bought the album and am happy with it, for I found that I like more cuts on *Luxury Liner* than I did on either *Pieces of the Sky* or *Elite Hotel*. As a matter of fact, the worst cut on the album is the one getting so much air play, which I can't understand.

My point is that Mr. Pugh had me convinced not to buy Miss Harris's album, almost; which I feel is unfair to Emmylou. And I hope that when your readers see an artist that they like panned, they will take time to hear a couple more songs from the album before deciding not to buy.

KEITH PHILLIPS
BOONE, N.C.

We agree, Keith. People should listen and decide for themselves. Nobody knows everything—even record reviewers. Ed.

. . . I feel that Mr. Pugh is not qualified to review any of Ms. Harris' work. (He

did not do his homework.) Ms. Harris' first album was entitled *Gliding Bird*, not *Pieces of the Sky* as stated. Referring to *Luxury Liner*, he says ". . . the songs just aren't there." Yet the songs on this album, just as on her previous ones, have been written by Gram Parsons, Louvin Brothers, Rodney Crowell and Emmylou herself. (Again, no homework!) He calls it ". . . very mediocre material." Such songs as *Making Believe* are not mediocre material. I suggest that he trace its history back to the fifties where he'll find that Kitty Wells had a hit with this very same song.

Mr. Pugh says that ". . . on most cuts she doesn't appear to even try." I think that he heard the album but did not listen. The feeling is there. Listen to *I'll Be Your San Antone Rose*, *She* or *Tulsa Queen*, then tell me that she does not care.

He asks for ". . . mind blowing harmonies." Did he listen to *Hello Stranger* or *When I Stop Dreaming* with Dolly Parton? Is there any better? He considers *Together Again* and *If I Could Only Win Your Love* to be masterpieces of harmony. Mr. Pugh, both Herb Penderson and Faysoux Starling are also featured on the *Luxury Liner* album. As for labeling *Luxury Liner* as Standard Nashville Sound, the album includes songs by Gram Parsons, father of Country Rock L.A. style, and Chuck Berry, whose music could be termed Rhythm and Blues, but hardly Nashville Sound.

If anything has been "foisted" on us, it is you, Mr. Pugh. You have misrepresented yourself to Country Music as a record reviewer.

LESLIE F. GATDULA
RODEO, CA.

Well, John. I think Leslie Gatdula disagrees with you. Ed.

Needs Country Music Pen Pals

Many thanks for the cover story on Dolly Parton. She is one of my favorite singers in country music and I enjoyed reading about her. This (May, '77) is only my second copy of Country Music Magazine, but I can see now I'm going to enjoy each and every issue. Thanks for a great magazine.

I'm a prisoner and prisoners do get very lonely, so could you please publish

Publisher:
John Killion

Editor:
Arthur J. Maher
Art Director &
Production Manager:
Cheh Nam Low

Book Editor:
Patrick Carr
Managing Editor:
Michael Bane
Assistant Editor:
Rochelle Friedman

Designer:
Don Mathe

Contributors:
Audrey Winters
J.R. Young

Circulation Director:
John D. Hall

Director: Circulation Promotion:
Gloria Thomas

Circulation Fulfillment Manager:
Michael R. McConnell

Advertising Sales Director:
John Bowen

Director: Direct Marketing:
Anthony Bunting

Direct Marketing Assistant:
Eileen Bell

Director of Administration:
Olos Pitts

Accounting Manager:
Alma Braver

Executive, Editorial and
Advertising Offices,
475 Park Avenue South, 16th
Floor, New York, New York 10016
(212) 685-8200
John H. Killion, President
W. Beattie, Treasurer
S. Gross, Secretary

West Coast (Advertising)
The Leonard Company
6355 Topanga Canyon Blvd., #307
Woodland Hills, California 91364
(213) 340-1270

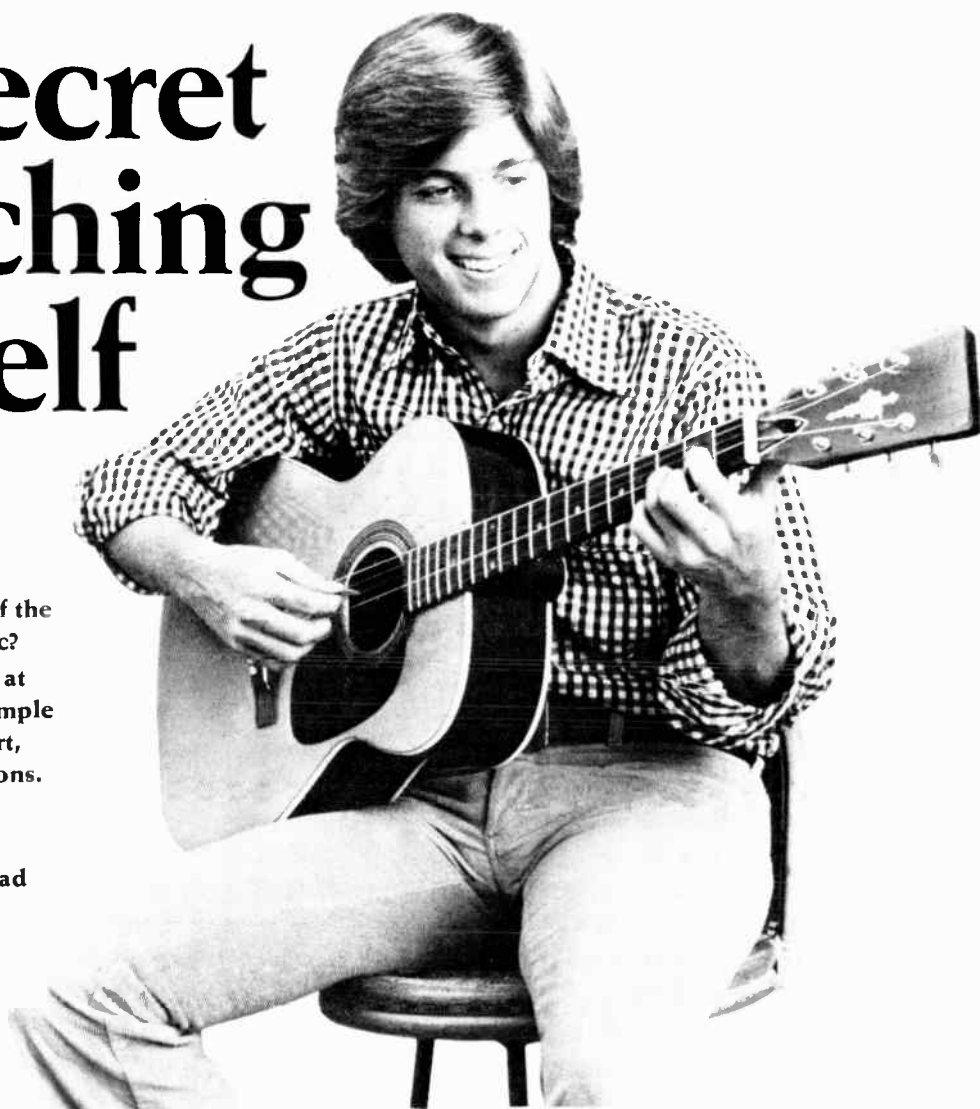
Midwest (Advertising)
The Pattis Group
4761 West Touhy Avenue
Lincolnwood, Ill. 60646
(312) 679-1100

East Coast Mail Order
Marvin Labiner
Karaban-Labiner, Assoc.
25 West 43rd Street
New York, New York 10036
(212) 695-5525

COUNTRY MUSIC Magazine assumes no responsibility for the safekeeping or return of unsolicited manuscripts, photographs, artwork or other material. All such submissions should be accompanied by a stamped, self-addressed return envelope.

Audit Bureau of Circulation membership applied for.

The secret of teaching yourself music



Why keep depriving yourself of the thrill of making your own music?

Here's a pleasant way to learn at home in spare time. You play simple familiar tunes right from the start, then more advanced compositions.

Choose piano, guitar or spinet organ.

No gimmicks—you learn to read notes, play regular sheet music.

It really works! Thousands now play who never could.

It may seem odd at first — the idea of teaching yourself music. You might think you need a private teacher at \$4 to \$10 per hour to stand beside you and explain everything you should do — and to tell you when you've made a mistake.

But surprising as it seems, you need no such thing. Thousands of people just like you have taught themselves to play with the U.S. School of Music courses. By mail. And you can too.

With our lessons, you learn to play the right way — by note from regular sheet music. Without any gadgetry or gimmickry. And all it costs you is just pennies a day.

You don't need any previous musical training. Our lessons start you off "from scratch" with clear word-and-picture instructions. A lot of the songs you practice first are simple tunes you've heard many times. And since you already know how these tunes are supposed to sound, you can tell immediately when you've "got them right."

Then you go on to more advanced pieces. By this time you can tell if your notes and timing are right, even without ever having heard the songs before. Sooner than you might think possible, you'll be able to play whatever kind of music you like. Folk. Popular. Classical. Show and dance tunes. Hymns.

You learn in your spare time, in the privacy and comfort of your own home. There's no one standing over you to make you nervous. And because you teach yourself, you can set your own pace. You're free to spend as much time mastering any lesson as you wish.

How effective are the lessons? Ask Jeffrey Livingston of York, Pa. "I thought the organ course was excellent," he writes. "I knew almost nothing about playing an instrument before I enrolled. Now I can play not only the organ, but the piano too. My new music ability has enabled me to play at churches and

small conventions. I am even considering making music my career."

And, Cecelia Feeney of Vineland, N.J. reports: "It's like a dream come true. Knowing how to play and read music has given me new self-confidence."

If you've ever dreamed of being able to play the piano, the guitar, or the spinet organ, why not learn more about our convenient, economical way to learn? Send for our free booklet *Be Your Own Music Teacher*. With it we'll include a free "Note-Finder." There's no obligation. Just mail the coupon to the U.S. SCHOOL OF MUSIC, A Home Study School Since 1898, 417 South Dearborn Street, Chicago, Illinois 60605.

483



U. S. School of Music, Studio 20-615
"Home Study School Since 1898."
 417 South Dearborn Street, Chicago, Illinois 60605

I'm interested in learning the secret of teaching myself to play the instrument checked below. Please send me, FREE, illustrated booklet. (Free "Note-Finder" included with Piano or Guitar booklet.) I am under no obligation.

- Guitar (pick style) Piano
 Spinet Organ (2 keyboards)

Mr. _____ Age _____
 Mrs. _____ PRINT NAME (17 OR OVER)
 Miss _____

Address _____

City _____

3 State _____ Zip _____

this letter along with my full name and address below so that maybe another country fan that's lonely could find correspondence? I will write to anyone.

Thank you so much for your time and a great magazine.

SAMUEL WATERS
046705 A/C 42
Box 221
RAIFORD, FL. 32083

Thanks for the compliments, Sam. We hope our readers get in touch with you. Ed.

And Now, A Word From Barbara Fairchild's Fan Club

Thank you so much for the beautiful picture in the March issue of Country Music

of Barbara Fairchild and little Randy. Also thanks so much for the very kind words about Barbara in your Hillbilly Central column. We do appreciate all the help that we can get for her.

JOHN & DORIS LAWSON
PRESIDENTS OF BARBARA FAIRCHILD
FAN CLUB

If you thought that was something, look at page 18. Ed.

Hank Snow Fans Alive & Well

I received my free copy and am subscribing. Really enjoyed your magazine.

Please inform Hank Snow that he is wrong about all his "old fans" being gone. Two of us are alive and well and living in

Moorpark, Calif.

The article "Hank Snow Goes Progressive" was good. We can verify the fact that Mr. Hank Snow is reserved and controlled. He's certainly not your run-of-the-mill phoney smiler and hand-shaker. We saw him in person once and love his music and songs. We are sorry the old country music is gone. I find some of the new stuff good, but also a lot is embarrassingly bad. Whatever Hank Snow does will be good.

MR. & MRS. L. GREGORY
MOORPARK, CA.

Let's Hear It For Dolly, Not Against Her

This is in response to your cover story in your May, 1977 issue on Dolly Parton.

Every so often all important artists must do something controversial to keep themselves newsworthy. Dolly Parton is no exception. Unfortunately for Dolly, she had to do all these controversial things at seemingly the same time. Unfortunately, also, is the fact that many people just do not realize that changing hands, management, etc., does not make Dolly any less a country singer. She is country and nothing can change that. The lady needs the room to grow. Nashville and all country music fans should be proud of producing such a talent and not resent her growth and advancement. Let's just all leave her alone and as she assures us in *Light of A Clear Blue Morning*: "Everything's gonna be all right, it's gonna be O.K.!"

Thanks so much for the cover photograph and interesting story.

RON FREE
LOUISVILLE, TENN.

Right on! Ed.

Did Wreviewer Wrong Wronnie?

I would like to comment on your record rating by Nick Tosches, called Ronnie Milsap Live, in the March 1977 issue.

... the way Nick described Ronnie's live performances and albums was really thoughtless. Ronnie's performances are the greatest, and they are very far from dull.

I don't like the way Nick made fun of Ronnie teetering on the edge of the stage or falling off either. Nick, if anybody is blind, it's you. You obviously don't see fantastic talent . . . Ronnie Milsap has got to be the best singer that country music ever had.

SARAH RHODES
DEARBORN, MICH.

Due to our great volume of mail, we regret we can't answer all letters individually. We welcome your opinions, and will publish the most representative letters in this column. Let us hear from you.—Ed



How American Studios* Makes Sure You Get True Nashville Sound

Their monitors give back original sound the way it was recorded. No artificial coloration of the vocals — clean percussion peaks — honest full range bass. And all this with virtually no distortion. Like the KLIPSCHORN®, the BELLE KLIPSCH speaker has three balanced exponential horns — the most efficient, most natural sound transducers ever developed. And every speaker is individually tested to meet the high Klipsch standards. Please send this coupon for information on all Klipsch loudspeakers.

*The address of American Studios, Nashville, is available on request.

klipsch

P.O. Box 688 Hope, Arkansas 71801

Please send me your latest brochure and list of dealers.

Name _____

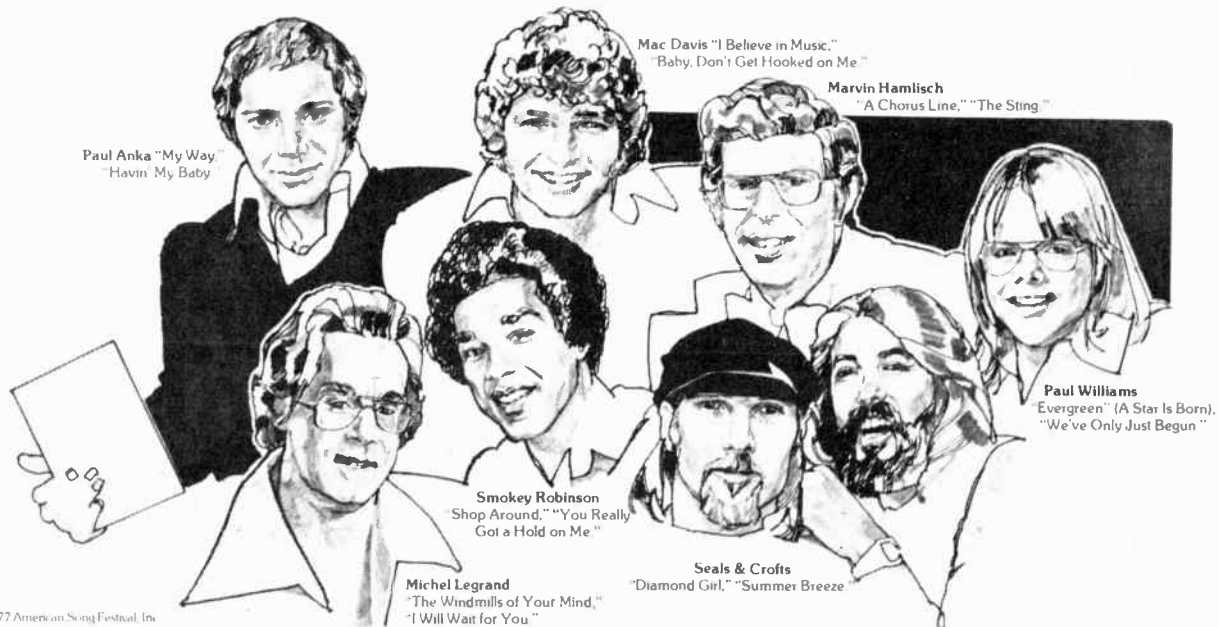
Address _____

City _____ State _____ Zip _____

In Canada: Superior Electronics, Inc.



"Co-write a new song with one of these superstars."



© 1977 American Song Festival, Inc.

Announcing the 1977 American SongWord Competition.™

Seven of the most famous names in contemporary music have written new songs for the 1977 American SongWord Competition -- songs without words!

If you can write the winning words to one of these superstar melodies, you can win cash and other major prizes.

More important, it just might change your life.

Write your own words to one of these famous composers' new songs -- and win!

Anyone can enter the Competition. You don't have to read a single note of music -- just write your own lyrics to the original melody by your favorite star composer.

It doesn't matter if you've never written a song before. Your words will be judged on merit only.

And the judges are music industry pros.

Over \$15,000 in prizes. And a special opportunity.

Over 600 prizes in cash and awards are waiting for Competition winners. Here are just a few:

- ★ Seven \$1,000 First Awards.
- ★ Professional contract offers by major music publishers.
- ★ Special promotional recording of your song -- recorded by leading West Coast musicians and singers.
- ★ International publicity spotlighting you and your song.

In addition, a special opportunity -- winning writers and top lyrics will appear in a special anthology distributed to the industry's major music publishers, record companies and producers. People on the lookout for new talent like yours.

The American SongWord Competition is sponsored by the American Song Festival.®

Since 1974, the American Song Festival has awarded more than \$400,000 in prizes to talented songwriters and lyricists. And winners have gone on to achieve outstanding professional success -- with recording contracts, publishing contracts and many hit songs.

Enter today. Here's what you'll receive:

The 1977 Competition is easy to enter. Just send the application coupon with your

\$13.85 entry fee to the American SongWord Competition today.

By return mail, you'll receive an Official Entry Packet with a special long-playing record -- available nowhere else -- of melodies by Paul Anka, Mac Davis, Marvin Hamlisch, Michel Legrand, Smokey Robinson, Seals & Crofts and Paul Williams. Only your words are missing!

You'll also receive a *SongWord Handbook* with complete facts, rules, prizes, judges' suggestions and entry form.

Remember, there's no obligation.

Simply return the complete Entry Packet and contents within 10 days of arrival and your entire entry fee will be refunded, less a small charge for postage and handling.

You must be completely satisfied.

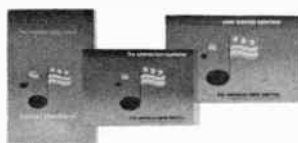
Can you write the winning words to a superstar song? It just might be the break you need to get a start in the music business.

Send today!



© 1977 American Song Festival, Inc.

Special free bonus! These valuable handbooks while they last!



The *Lyricist Handbook*, *Songwriter's Handbook* and *1977 Music Business Directory* -- three volumes of facts, tips and industry information for lyric writers! While supplies last, these courses free with your entry to the American SongWord Competition.

Send to: American SongWord Competition
P.O. Box 57
Hollywood, California 90028

Gentlemen: Please send me an Official Entry Packet to the American SongWord Competition. Enclosed is my check for \$13.85. If for any reason I wish to return the Packet within 10 days of arrival, I understand my entry fee will be refunded, less \$1.50 for postage and handling.

NAME (Print)

STREET

CITY

STATE

ZIP

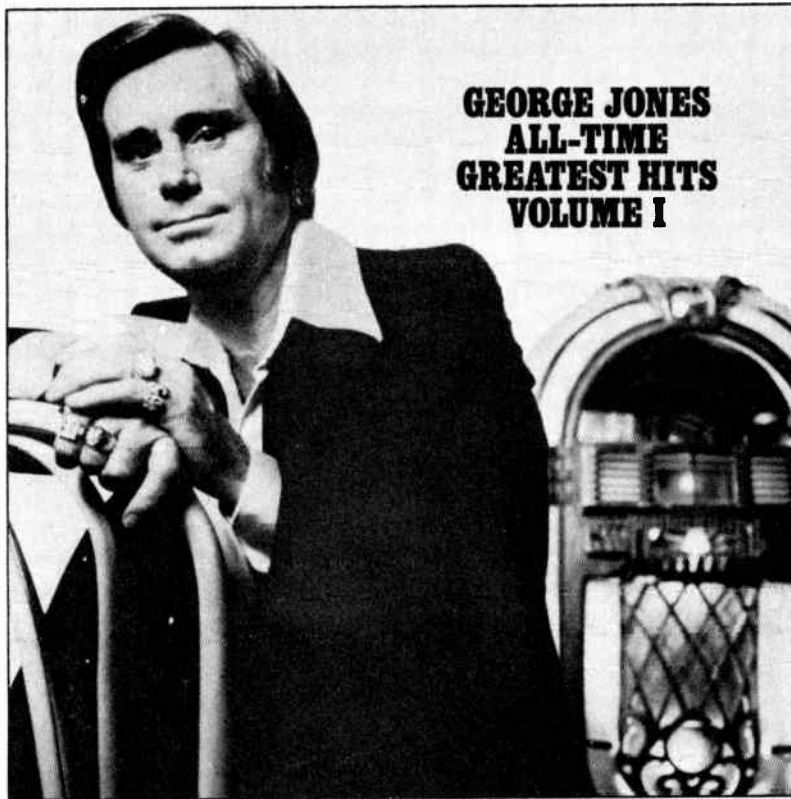


CM-8

AMERICAN SONGWORD COMPETITION™

A Presentation of Sterling Recreation Organization

Ten reasons why your favorite country singers look up to George Jones.



**GEORGE JONES
ALL-TIME
GREATEST HITS
VOLUME I**

Here are ten of the most enjoyable and important hits in all of country music. They're George Jones' all-time greatest hits. They're where the George Jones legend began.

They're where country music found a vocal style. And best of all, they sound better than they ever did...clean, crisp 1977 stereo recordings, produced by Billy Sherrill.

- "The Race Is On"**
- "The Window Up Above"**
- "She Thinks I Still Care"**
- "White Lightnin'"**
- "Walk Through This World With Me"**
- "My Favorite Lies"**
- "Tender Years"**
- "She's Mine"**
- "I'll Share My World With You"**
- "Why Baby Why."**

The "All-Time Greatest Hits" of George Jones, on Epic Records and Tapes.

GREEN VALLEY RECORD STORE, INC.
50 MUSIC SQUARE WEST - NASHVILLE, TN 37203 • 615/320-1987

ALBUMS ONLY \$3.98 EACH 8 TRACK TAPES ONLY \$4.98 EACH
Include \$1.00 per order for postage and handling
Tennessee Residents add 6% sales tax

I enclose \$ _____ Check Money Order, plus \$1.00 for postage and handling LP 8 TRACK

NAME _____ MALE _____ FEMALE _____

ADDRESS _____ AGE _____

CITY _____ STATE _____ ZIP _____

Country Scene

PEOPLE Tanya Gets Wheels; Hank, Jr. Gets Married; Crystal's Got Taste

by AUDREY WINTERS



George Jones gave a birthday party at his Possum Holler Club for ex-wife Tammy Wynette. Tammy's long-time friend Burt Reynolds, presented her with a fern that was said to have cost \$100.



Hank Williams, Jr. has been keeping busy. He settled his divorce with ex-wife Gwen, after being separated for three years. Now he's getting married (or will be by the time you read this). Hank's marrying Becky White who used to work as a secretary at ABC Dot. He's also been busy performing; recently at the Possum Holler Club. He praised his mother for her encouragement and said, "Let's have a hand of applause for Audrey Williams."



Tanya Tucker purchased a 1977 Porsche Turbo Cierra Coupe to cruise in when she is home on her farm in Ashland City, Tenn.



Crystal Gayle has good taste in choosing reading material. Here she's enjoying a copy of Country Music.

**THE NEW
GENERATION OF
RECORDING
INSTRUMENTS IS
AVAILABLE AT THESE
TASCAM DEALERS:**

ALABAMA

Birmingham
Sonic Associates Inc.
Gadsden
Roy Grantlands Sound World

ALASKA

Anchorage
Team Electronics
Juneau
Alaska Music Supply

ARIZONA

Phoenix
Bruces World of Sound
Tangent System

ARKANSAS

Fayetteville
BSC Audio

CALIFORNIA

Burbank
United Sound Systems
Chico
Sounds By Dave
Costa Mesa
The Express Sound Co. Inc.
Hollywood
Audio Industries
Long Beach
ACT Electronics
Los Angeles
Audio Concepts
Federated Electronics Inc.
West LA Music
North Hollywood
Everything Audio
Oakland
Leo's Music Inc.
Redwood City
Accurate Sound Company
Sacramento
Advance Sound &
Electronics Inc.
San Diego
Apex Music Co. Inc.
Pacific Recorders &
Engineer Corp.
San Francisco
Sound Genesis
San Jose
Alco Paramount
Electronic Corp.
Guitar Showcase
San Louis Obispo
Warehouse Sound Co. Inc.
San Rafael
Bananas At Large
Santa Barbara
Fancy Music
Torrance
Quantum Audio
Upland
Sun Tronics
West Los Angeles
The Eighth Note

COLORADO

Denver
DTR Sound Corporation
Sight & Sound Entr Inc.

CONNECTICUT

Berlin
Fred Locke Stereo
Stamford
Audiotechniques Inc.

DISTRICT OF COLUMBIA

Washington
Shrader Sound Inc.

FLORIDA

Fort Lauderdale
Modern Music
Jacksonville
Stereo Systems Inc.
Miami

Ace Music Center Inc.
Hi-Fi Associates
World Electronics
Orlando
Discount Music Center Inc.
Pensacola
Grice Electronics Inc.
Tallahassee
Norton Music
Tallahassee Music Studio Inc.
Tampa
Audio Visual Services

GEORGIA

Atlanta
Citizens Jewelry Co.
Environmental Electronics
Meltons
Chamblee
Pro Audio Atlanta
Tucker
B & H Distributing

HAWAII

Honolulu
Audiissey
Electronic Views Inc.
Mountain View
Rain Recording

ILLINOIS

Arlington Heights
Roy Baumann Music
Chicago
Continental Music House
Midwest Enclosure
Midwest Sound
Sound Market Recording Co.
Cicero
D J Music Ltd.
Collinsville
Swing City Music
Marissa
Ye Olde Music Shop
Normal
Glenn Poor's Audio Video
Palos Hills
Gill Custom House Inc.
Pekin
Milam Audio
River Grove
BSC Inc.
Roselle
Roselle Music
Schaumburg
The Stereo Studio

INDIANA

Evansville
Risley Electronics
Fort Wayne
Classic Stereo Pak
Indianapolis
Graham Electronics Supply, Inc.
South Bend
Audio Specialists
Communications Systems
The Stereo Scene

IOWA

Des Moines
Thad Productions, Inc.
Victor's House of Music
Iowa City
Advanced Audio
Engineering Inc.

KANSAS

Hays
Hayes Music Company
Lawrence
Innovative Electronics
Overland Park
David Beatty Stereo
Wichita
Superior Sound

KENTUCKY

Covington
American Sound &
Electronics Inc.
Louisville
Hi Fi Corner
McDonald Sound Goods
Paducah
Risley Elect.
Rowton TV & Sound Corp.

LOUISIANA

Baton Rouge

Home & Commercial Audio
Kadairs Inc.
Monroe
Specialty Sound
New Orleans
Sound Enterprises Inc.
Southern Radio Supply Co. Inc.

MAINE

Portland
New England Music Co. Inc.

MARYLAND

Elkton
Mars Piano & Organ
Timonium
Sound Factory
Wheaton
Washington Music
Sales Center Inc.

MASSACHUSETTS

Boston
Lebow Labs Inc.

MICHIGAN

Ann Arbor
Ann Arbor Music Mart
Detroit
Fiddlers Music Company
Farmington
Sound Patterns DXM
Rec. Studios
Grand Rapids
Audio Distributors Inc.
Jackson
Jackson Music Mart
Kalamazoo
Sound Room
Livonia
Audioland
Mt. Clemens
Audio Land Men of Music Inc.

MINNESOTA

Minneapolis
Audio King, Inc.
AVC Systems, Inc.
Moorhead
Marguerite's Music

MISSISSIPPI

Jackson
Sound & Communications Inc.

MISSOURI

Kansas City
Burstein Applebee Co. Inc.
David Beatty Stereo
Superior
Springfield
Mr. Music's Rock Shop
St. Louis
Antech Labs Inc.

NEBRASKA

Omaha
Seco Labs, Inc.
NEVADA
Las Vegas
Commercial Sound Studios

NEW JERSEY

Burlington
Eastern Audio
New Brunswick
Hi Fi Haven Inc.
Paterson
Professional Audio Video Corp.
Oakhurst
Sound Arts Co. Inc.
Scotch Plains
Audio International Corp.

NEW MEXICO

Albuquerque
Hi Fi House
Maynards

NEW YORK

Albany
Seiden Sound
Amherst
Transcendental Audio Ltd.
Buffalo
Purchase Radio
Unistage Inc.
Hemstead
Professional Sound Labs Inc.

Ithaca
Stereo Shack of Ithaca
Jamestown
Transcendental Audio Ltd.
Massena
Michelle Audio
Morris

Boynton Studio Inc.
New York City
Harvey Sound Inc.
Lyric Hi Fi Inc.
Manny's Musical Instruments
and Accessories Corp.
Martin Audio/Video Corp.
Rensselaer
Cathedral Sound
Rochester
Maynards Sound World
The Sound Chamber Inc.
Roslyn, L. I.
Audio by Zimet Inc.

NORTH CAROLINA

Burlington
Don's Music City
Charlotte
Reliable Music
Sounds Impressive
Greensboro
Audio Unlimited of
No. America
Raleigh
Sound Ideas
Winston-Salem
Long Engineering Corp.

OHIO

Akron
Audio Hall
Chillicothe
Appalachia Sound
Cincinnati
Swallens Inc.
Columbus
Custom Stereo Electronics Inc.
Palmer Stereo Center
Sound Advocate Inc.
Dayton
Dayton Communications Corp.
Niles
United Electronics
Parma
Winter Radio Inc.
Youngstown
New York Music
United Electronics

OKLAHOMA

Oklahoma City
Ford Audio & Accoustics Inc.
Stillwater
Stillwater Music Center
Tulsa
Ford Audio & Accoustics
Imperial Sound Inc.
Music Sound World

OREGON

Oregon City
Electronic Control Co. Inc.
Portland
Rex Recording Co.

PENNSYLVANIA

Allentown
Heifrich Recording Lab.
Narberth
Barclays Electronics
New Brighton
Television Parts Co.
Pittsburgh
Audio Innovators Inc.
Wynnwood
Barclays Electronics

SOUTH CAROLINA

Columbia
Pecknel Music Co.
Florence
Whitestone Inc.
Greenville
Pecknel Music Co.

SOUTH DAKOTA

Stoux Falls
U A Recording

TENNESSEE

Bristol
Joe Morrell Music Co.
Chattanooga
Music Mart
Memphis
Strings & Things
Nashville
Audio Systems Inc.
Hi Fi Corner Inc.
Nashville Studio System

TEXAS

Amarillo
Billy's Band-Aid
Dallas
Recorder Center
El Paso
Casa Sonida, Inc.
Garland
Arnold & Morgan Music Co.
Houston
Sound West of Texas
Irving
Audio Video Designs
Odessa
Electronic Service Centers
Richardson
Collins Radio
San Antonio
Bill Case Sound

UTAH

Ogden
The Hi Fi Shop
Salt Lake City
Broadway Music
Sound Systems

VIRGINIA

Norfolk
Ambassador Sound
Music & Sound

WASHINGTON

Bellingham
Quad Corner
Seattle
Electriccraft Stereo Centersinc
Electronic Music Box
Joe Farmer Music Inc.
Spokane
Hoffman Music Co. Inc.
Wenatchee
Belmont Music Center Corp.

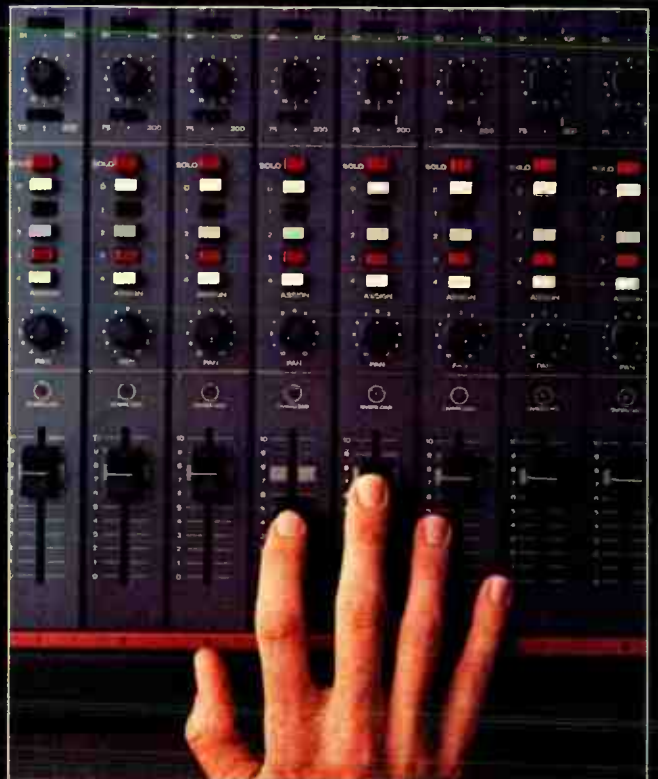
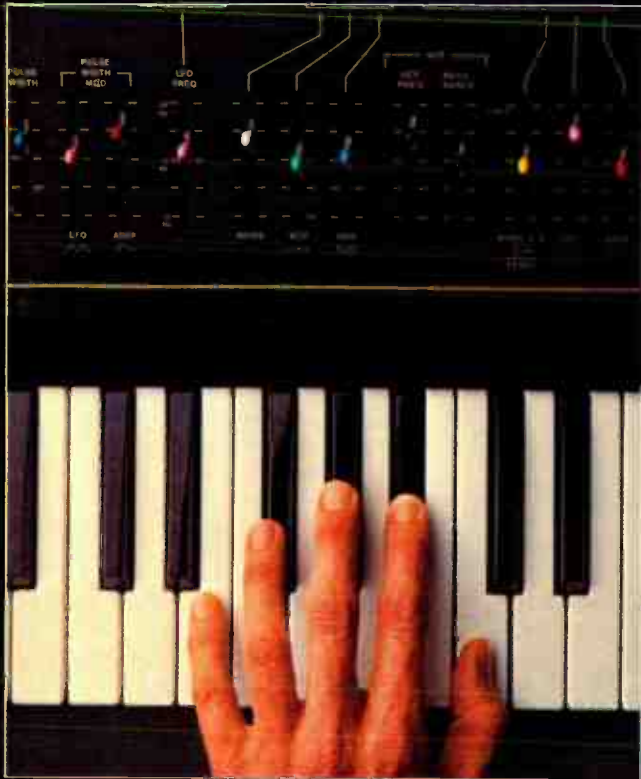
WEST VIRGINIA

Huntington
Pied Piper Inc.

WISCONSIN

Green Bay
Sound Design
Madison
American TV & Appliance
Spectrum Audio
Milwaukee
Harry Melcher

**TASCAM SERIES
BY TEAC®**



THIS IS WHERE TOMORROW'S GREAT MUSIC IS COMING FROM.

We think musical styles change because musical talents change.

There is hardly a musician making money today who doesn't know as much about recording music as he does about playing it. And recordists know as much about playing music as they do about recording it.

Because both know the equipment that captures music can also be used to improve it.

So while musical styles may change, the interdependence of musician, recordist, and the instruments they use will not. And that is the reason for the TASCAM Series by TEAC.

For not very much money TASCAM lets both musician and recordist get their hands on mixers and recorder/reproducers that let both tailor their music their way.

The Model 5-EX shown with four Model 201 input modules. Model 5 shown with Model 204 talk back/slate modules.

For every kind of music, for every kind of need, at home and on the road, by price and application, everything we make

has the same goal as everything you make — be the best.

Because it still takes great talent to make great music.

TASCAM SERIES BY TEAC®

A new generation of recording instruments for a new generation of recording artists.

TEAC Corporation of America
7733 Telegraph Road
Montebello, California 90640

In Canada TEAC is distributed by White Electronic Development Corporation (1966) Ltd.



HILLBILLY CENTRAL

by HAZEL SMITH



Jim Ed Brown



Elvis Presley

Was speaking with Ken Mansfield in Hollywood, who told me his MCA-produced LP by David Frizzell was ready to be released and also he had been producing Sam Neeley. But the biggest news of all is that Ken is doing the sound track for the forthcoming movie, *Jessie*, starring Johnny Rodriguez and featuring George Jones, the great Captain Midnight, who I understand will be an announcer—the thing he is best at doing.

Jeannie Seely called to say she and hubby Hank Cochran have a brand new filly borned on Legend Farm named Jessi Colt. This is in keeping with Jeannie's first single on Columbia titled *We're Still Hanging In There Ain't We Jessi*, in reference to she and Jessi Colter, who have survived Music City marriages that fell along the wayside for the making of new songs. Also, this is the first song recorded from Jeannie's new publishing company that is being administrated by Marie Barrett, who also administrates John Hartford's music.

I mean we are getting so Hollywood! Doc Severinson, who was in Music City to perform with the Nashville Symphony, went to the Grand Ole Opry, was introduced onstage by Hank Snow. Doc was apparently wearing a Johnny Carson Street Suit and Hank allowed as how Doc didn't have on his fancy threads to which Doc retorted with, "Porter Wagoner met me as I came into town and took my fancy duds!" The Opry audiences know their stars, country or whatever, 'cause they knew Doc. He was a hit in Nashville.

Seeing record producer Ron Bledsoe's Rolls-Royce, I thought that is the most

hillbilly thing I've ever seen a hillbilly buy. Then Waylon Jennings come up with a Cadillac the color of the Arizona sunset that looked like a mixture of Little Richard, Webb Pierce and Nudie of Hollywood, and I thought Waylon has outdone Bledsoe. That has got to be the most hillbilly thing that I've ever seen a hillbilly buy. Lo and behold, and God bless my soul if record producer Ron Haffkine ain't done bought the mostest hillbilly thing that I've done ever laid my eyes on—an Excalibur. Now to you country folks like me who are not aware of what an Excalibur looks like, it's sort of a Rudolph Valentino-era look-a-like with the seat midway the machine, convertible naturally, horns on the side alongside a tire in a cover. Color, yellow. And wouldn't you know, the license tag reads "Dr. Hook."

The Bobby Bare show at the Exit/In turned out to be a good country blow-out, what with the likes of Shel Silverstein, Dickey Betts, Neil Young and Bobby's lovely wife, Jeannie Bare all joining in onstage for a little picking and singing. It was a night not to be forgotten.

When I heard that Colonel Tom Parker had Elvis up for sale, I immediately tried to form an all-girl co-op and buy the boy. Then I realized that I would have to share him and forgot that plan. Then I tried to borrow money to buy him for myself, but nobody lends that much money to a girl. Then I tried praying, and so far the old Master Musician ain't come through for me yet, but I ain't give up hope, not yet, anyway, 'cause Mama always said the Good Lord looked after younguns and

fools, and I am bound to fit in one of those categories!

Capitol Records PR person, Cathy Roszell threw a party for Lonnie Mack and proved that she could give parties as good as Mary Ann McCready, PR person at Columbia Records.

Had a note from Lana Nelson Fowler who said that Shotgun Willie's (Nelson) new granddaughter's absolutely gorgeous. However, Papa Willie had been all to everywhere and Hawaii too, had not yet seen the little darling. Aw well, that's the price of fame I reckon.

Billy Swan will be touring with Kris Kristofferson.

Big news from the nation's capitol! Some 30,000 Washingtonians turned out to see old timers perform, like Roy Acuff, Bill Monroe, Grandpa Jones, Minnie Pearl, Little Jimmie Dickens, and Jim & Jessie. Also on the roster were Jack Greene & Jeannie Seely, Bill Anderson & Mary Lou Turner, Jim Ed Brown & Helen Cornelius and Bob Luman.

First lady of mountain and old time music, Wilma Lee Cooper also appeared on the bill, for her first appearance in concert since the passing of her husband, Stony Cooper. Promoted by Rudi Callicut, this was the largest gate in the history of country music, grossing around \$250,000. Blow that out your ears you anti-country music folks.

Pete Drake is almost finished with Larry Ballard's second Capitol album, so I hear. Pete also produces Linda Hargrove. Am sorry to hear that Pete's mother isn't too well at this time.

The genius of Jim Halsey has come up with another winner: Tulsa Opry. The live show broadcasts over Tulsa's 50,000-watt station KVOO. It started May 28 and goes every other week on Saturday night. There will be stars and potential stars. The latter should be great for up-and-comers. Wish the Grand Ole Opry did that.

The annual Wembley Festival in London was another rip roaring success for promoter Mervyn Conn. Don Williams was named entertainer of the year again by those great English fans, and was the man of the hour so I understand. Other performers were Jim & Jessie, Lloyd Green & Johnny Gimble, Emmylou Harris, Crystal Gayle, The Oak Ridge Boys, Loretta Lynn, Carl Perkins, Jean Shepard, Hank Thompson, Mickey Newbury, Larry Gatlin, Don Gibson, Don Everly, and others. Over 10,000 screaming fans attended the event.

Cartee Music has reopened offices in Music City with Gus Barba as Administrative VP, Publishing.

NEWS Billy Carter Signs Nashville Agent; Olivia Newton-John In N.Y. . . .

Want To Hire A Peanut King?



Billy Carter, WSM's Ralph Emery, Tom T. Hall and Top Billing's President, Tandy Rice, enjoy a relaxing moment with Mr. Carter's favorite brew.

Looking for an important guest to spice up your local ABPW or Elks meeting? Why not Jimmy Carter's younger brother, Billy. He's signed with Nashville's Top Billing agency which is now booking him for personal appearances, speaking engagements, ribbon cuttings, and so forth.

Billy, whose astute business sense helped parlay the Carter family's peanut business into a multi-million-dollar enterprise, is emerging as the closest thing to a genuine American folk hero since Will Rogers. (By

the way, he also has a gas station franchise on Plains, Ga.'s Main Street.) Since Jimmy's election, Billy has been deluged with offers of all sorts, from endorsements to personal appearances. Having an agency will relieve him of such harassment. "I need some sanity brought back into my life," says Billy. "You can't imagine the buckets and sacks of mail and the number of phone calls I get each day . . . I need help."

Tandy Rice, President of Top Billing,

says, "We will represent and negotiate for Billy Carter in the areas of public appearances, endorsements and media interviews. All offers will come to us first." Rice also explained that there are no plans to put Billy on stage or to have him endorse products or make records. "I guess that's been the most misunderstood thing by the press since we signed Mr. Carter. At the moment, there are no concrete plans. No bumper stickers, T-shirts or TV beer commercials. If he does anything, it will be what Mr. Carter chooses to do. And it will be done in a proper way."

Since early in his brother's election campaign, Billy's stutter, chain smoking and beer drinking, plus his colorfully outspoken statements, have built him a cult following. Some of his recent comments:

On tourism in Plains—"Everybody else in Plains is getting rich so I've raised the price of gas for the Yankee tourists. It's really something. In November, 1975, we pumped 14,000 gallons. In November, 1976, we pumped 100,000."

On TV—"It's okay, but me and Mel Tillis did this show up in New York called 'A.M. America' and we sat there talking with each other a half hour and neither one of us said a damn thing."

On the difference between a good ole boy and a redneck—" . . . a good ole boy rides around in a pick-up truck, drinking beer and putting the empties in a litter bag. A redneck throws them out the window."

On literature—" . . . (I read) five or six books at a time, but I've yet to find a book by a woman that I've enjoyed. 'Gone With The Wind' might have been an exception, but I never finished it."

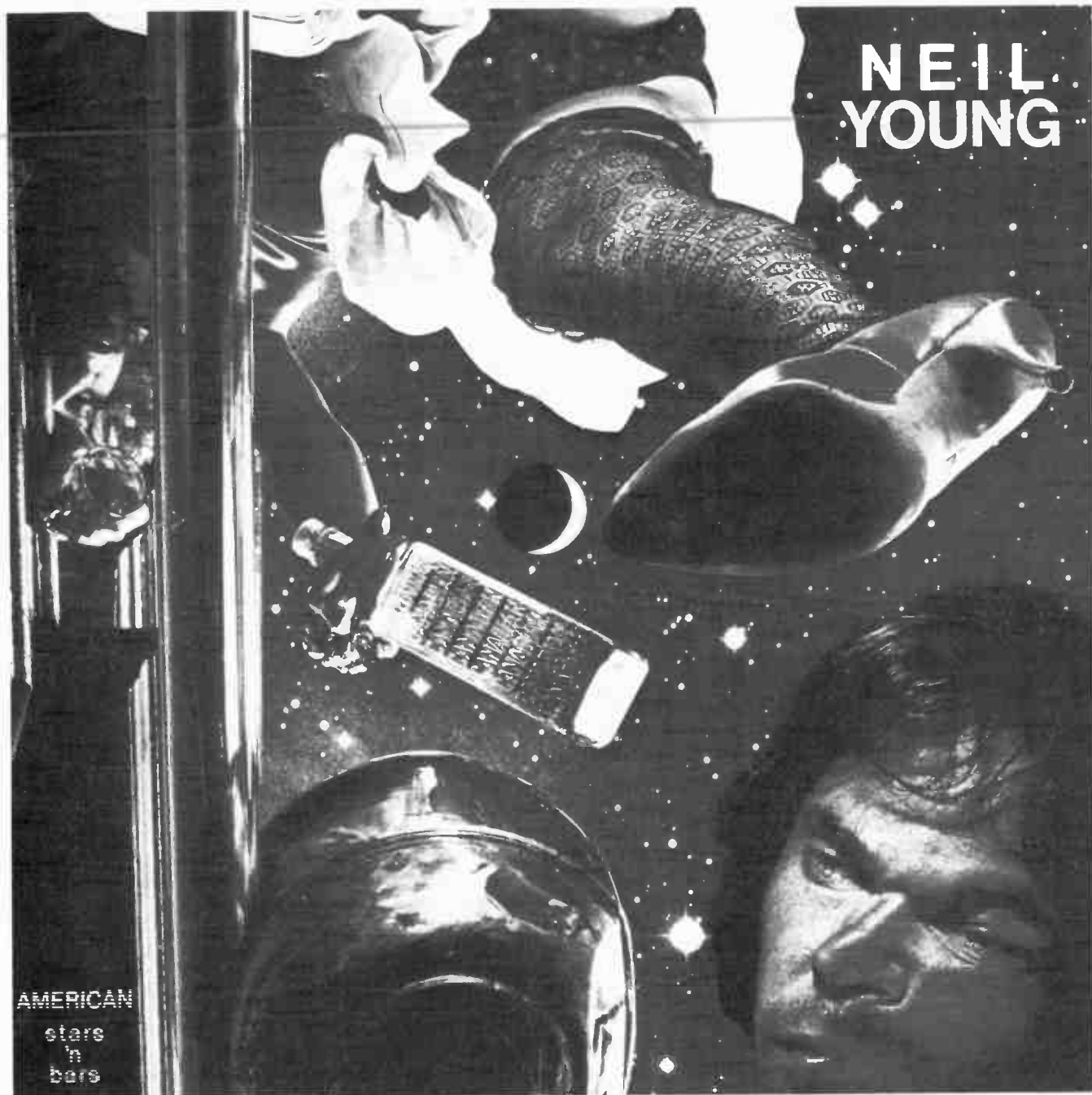
In terms of sheer honesty and outspokenness, Billy Carter may be the best thing to hit this country in a long, long time.

The sixth annual Kerrville, Texas, Folk festival was held Memorial Day weekend, May 26-29. At right, Steve Fromholz performs to enthusiastic crowd at Kennedy's picturesque outdoor theatre Quiet Valley Ranch, located 9 miles south of Kerrville.



Guy Clark (inset) broke up the crowd for the third consecutive year, singing hits from his albums *Old No. 1* and *Texas Cookin*. Guy, a native of Texas has written songs recorded by Johnny Cash and Jerry Jeff Walker. Guy and Steve joined Townes Van Zandt, Steve Young, Milton Carroll and others at the four day festival.





From the beginning, the music of Neil Young has reflected a distinct concern for things peculiarly American. He's made no secret, for instance of his fondness for our nation's musical heritage. When he's tapped that source before, he's given us country hits like "Are You Ready For the Country" (by Waylon Jennings) and "Love Is a Rose" (by Linda Ronstadt). Now his new album brings nine more songs in the vital country tradition of Neil Young. **American Stars 'n Bars.**

An album of American music.

Produced by Neil Young and David Briggs, with Tim Mulligan.
And featuring Crazy Horse and the Bullets.



On Reprise Records and Tapes.

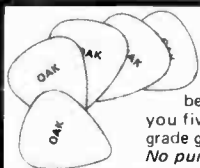
Hello Dolly, Y'all



Dolly Parton and Olivia Newton-John made their New York debuts last May, each getting packed houses, rave reviews and standing ovations. Here, the two meet at party celebrating Dolly's triumph, which followed Olivia's by a week. The affair was at New York's posh Windows On The World restaurant, atop the lofty World Trade Center.



Larry Gatlin, shown here at New York's Lone Star Cafe, said recently that he got his start in music early in life. His parents, it seems, "...threw me in the back of a Cadillac and drug me all over the world singing for Jesus." He also allowed as how the songs he writes are "...a product of my love for the language, just like my children are a product of my love for their mother."



Just check the appropriate box on the order form below and we will send you five attractive, medium grade guitar picks. *No purchase is necessary.*

5 FREE GUITAR PICKS

MAIL TO: Country Music Magazine, Dept. CM
475 Park Ave. So., New York, N.Y. 10016

Please rush me the books checked below. I understand that if any book does not meet my expectations, I may return it for a prompt refund—no questions asked!

Instruments I play:

- Bass Guitar Fiddle Harmonica Piano
 Dulcimer Banjo Recorder Other _____

Styles I play (no more than 3, please):

- Bluegrass Jazz Country Rock
 Ragtime Old-Time Popular Folk
 Standard Blues Classical

Do you use music writing paper? yes no

Please send me 5 free guitar picks (no purchase necessary)

Enclosed is my check or money order for the total amount of \$_____ (please add 50¢ for postage and handling, regardless of the size of your order)

I prefer to charge my books to my credit card
 BankAmericard Master Charge

Interbank No. _____ Exp. month/yr _____
Date _____

- Nashville Guitar/\$5.95
 The Dobro Book/\$5.95
 Old-Time Country Guitar/\$4.95
 Bluegrass Songbook/\$5.95
 Old-Time String-Band Songbook/\$6.95

Name _____ please print

Signature _____ as on credit card

Address _____

City _____ State _____ Zip _____

If you pick country music... take your pick right here.

BLUEGRASS SONGBOOK

by Peter Wernick

With over 130 bluegrass songs and useful material on technical and artistic aspects of bluegrass singing, this is truly *the book* for bluegrass singers. Old-time, traditional, newgrass, gospel and novelty bluegrass tunes are presented in a new tablature for guitar or banjo with words and chords included. Plus special tips on singing from Bill Monroe, Ralph Stanley, Lester Flatt, Jesse McReynolds, Charlie Waller and other greats. "... belongs on every picker's bookshelf," says *Muleskinner News*. \$5.95



OLD-TIME COUNTRY GUITAR

by Fly Bredenberg and Stephen Cicchetti

The classic guidebook of instruction for old-time solo finger-picking guitar. Includes transcripts of Sam McGee, Dick Justice, Dan Everrett and *The South Georgia Hiballers*, Lena Hughes and other greats. Learn rags, blues, buckdances, waltzes, religious songs and more from the '20s and '30s period pre-dating bluegrass and modern country music. \$4.95 with recording by the authors.



THE DOBRO BOOK

by Stacy Phillips

A step-by-step instruction guide—with 33 tunes in tablature—for playing bluegrass, blues, country, Hawaiian and western swing. Learn the styles of Buck Graves, Shot Jackson, Leon McAuliffe, Bob Kaai and others. Over 100 musical exercises, plus a discography. \$5.95 with recording by the author.



NASHVILLE GUITAR

by Arlen Roth

A complete instruction guide with 19 songs in standard notation and tablature. Covers flat- and finger-picking lead guitar, bluegrass, rockabilly. Also: string-bending techniques, pedal steel effects, licks, riffs, double notes, shuffle rhythms and more. Learn the styles of Maybelle Carter, Sam McGee, Clarence White, Doc Watson. \$5.95 with recording by the author.



OLD-TIME STRING BAND SONGBOOK

Edited by John Cohen and Mike Seeger

Learn 125 classic old-time tunes as played by The New Lost City Ramblers—love songs, dance tunes, topical ballads, blues. Hundreds of rare photographs, plus annotation and discography for each song. In-depth text discusses the history, theory, practice and stars of old-time music. \$6.95



Sonny James In The Slammer

Dressed in prison blues, performing in a drab gymnasium with a converted boxing ring serving as his stage, Sonny James recently recorded a live album at the Tennessee State Prison near Nashville.

A prison album? Certainly not a novel concept. But for this one James's entire band and stage crew were all inmates. Sonny James feels that's a first.

Backed by 11 musicians serving 387 years' worth of sentences among them, Sonny treated 900 other convicts in the audience to a lively, two-hour set, running the gamut from his perennial hit *Young Love* to an appropriate *We're In The Jailhouse Now*. The session ended with the entire audience doing an enthusiastic, follow-the-bouncing-ball sing-along to *Amazing Grace*.

BOB ALLEN



Sonny James with convict backup band records live album.



After her record-breaking New York debut, Olivia Newton-John lived it up at a celebrity-studded party at the Pierre Hotel. Here, she dances with Sandy Gallin of Katz-Gallin-Cleary, her management company.



During recent New York gig, guitar picker Dickey Betts met backstage with another master guitarist, Les Paul. Les designed guitar Betts uses--the famous Gibson Les Paul model.

THERE IS ONLY ONE UNCLE JIM O'NEAL - OFTEN IMITATED - BUT NEVER EQUALLED

2 Record Album Set - Limited Special \$6⁰⁰ ea. Set - Outside U.S.A. \$7⁰⁰

Send Check or Money Order — No C.O.D.'s Add \$1.00 to Total Amount for Handling and we pay postage — FREE CATALOG INCLUDED. Uncle Jim O'Neal, Box ACM, Arcadia, California 91006

THE BEST OF RUSS MORGAN - MCA2-4036

2 RECORD SET SPECIAL PRICE \$6.00

Does Your Heart Beat For Me; Dance With A Dolly; Cruising Down The River; So Tired; There Goes That Song Again; Dogface Soldier; You're Nobody Till Somebody Loves You; I'm Looking Over A Four Leaf Clover; Forever And Ever; Somebody Else Is Taking My Place; You, You, You Are The One; The Trail Of The Lonesome Pine; Bye Bye Blackbird; Do You Ever Think Of Me; Linger Awhile; The Object Of My Affection; The Tennessee Wig Walk; Hoop-Dee-Do; Mockin' Bird Hill; Josephine; Put Your Little Feet Right Out; The Poor People Of Paris; Wabash Blues; So Long.

BILL BOYD'S COWBOY RAMBLERS - AMX2-5503

2 RECORD SET SPECIAL PRICE \$6.00

RARE COUNTRY AND WESTERN RECORDINGS FROM 1934-1938. I'm Gonna Hop Off The Train; The Rambler's Rag; The Strawberry Roan; The Windswept Desert; Going Back To My Texas Home; Mama Don't Like No Music; Under The Double Eagle; Barn Dance Rag; I Can't Tame Wild Women; Wah Ho; River Blues; Goofoo; Saturday Night Rag; Fan It; Way Out There; You Shall Be Free Monah; Guess Who's In Town; Beaumont Rag; What's The Use; I've Got Those Oklahoma Blues; New Spanish Two-Step; New Fort Worth Rag; Lone Star Rag

THE BEST OF KEN GRIFFIN - CG-30552

2 RECORD SET SPECIAL PRICE \$6.00

Love Letters In The Sand; Ebb Tide; Red Sails In The Sunset; Harbor Lights; The Girl That I Marry; Sentimental Journey; My Happiness; My Heart Cries For You; Sleepy Time Gal; Josephine; Let Me Call You Sweetheart; Now Is The Hour; The Anniversary Waltz; Jealous; You Can't Be True Dear; Difting And Dreaming; April Portugal; The Bells Of St. Mary's; Cruising Down The River; Moonlight And Roses.

THE PATSY CLINE STORY - MCA2-4038

2 RECORD SET SPECIAL PRICE \$6.00

Heartaches; She's Got You; Walking After Midnight; Strange; Leavin' On Our Mind; South Of The Border; Back In Baby's Arms; Crazy; You're Stranger Than Me; Seven Lonely Days; Sweet Dreams; Your Cheatin' Heart; Foolin' Around; I Fall To Pieces; A Poor Man's Roses; Tra La La La Triangle; True Love; Imagine That; San Antonio Rose; Why Can't He Be You; The Wayward Wind; So Wrong; I Love You So Much It Hurts; You Belong To Me.

JIMMIE DAVIS - MCA-2-4085

2 RECORD SET SPECIAL PRICE \$6.00

Someone To Care; Taller Than Trees; Supper-time; I Wouldn't Take Nothin' For My Journey Now; Highway To Heaven; Where No One Stands Alone; How Great Thou Art; The Three Nails; Sheltered In The Arms Of God; One More Valley; If I Could Hear My Mother Pray Again; In The Garden; Forgive Me Santa; No One To Welcome Me Home; God's Last Altar Call; You Are My Sunshine; Bury Me Beneath The Willow; It Makes No Difference Now; There's A New Moon Over My Shoulder; Nobody's Darlin' But Mine.

GLENN MILLER AND AIR FORCE BAND - VPM-6080

2 RECORD SET SPECIAL PRICE \$6.00

Flying Home; Holiday For Sinners; Sun Valley Jump; Farewell Blues; Everybody Loves My Baby; St. Louis Blues March; A Lovely Way To Spend An Evening; Anvil Chorus; I Love You; Begin The Beguine; Star Dust; Tuxedo Junction; Blues In My Heart; Song Of The Volga Boatman; Stormy Weather; Juke Box Saturday Night; In The Mood; Poinciana; Mission To Moscow; Tail-End Charlie.

THE RED FOLEY STORY - MCA-2-4053

2 RECORD SET SPECIAL PRICE \$6.00

He'll Understand And Say Well Done; Blues In My Heart; God Walks These Hills With Me; Tennessee Saturday Night; Beyond The Sunset; Should You Go First; Jesus Loves Me; Just A Closer Walk With Thee; Old Shep; Hominy Grits; Take My Hand Precious Lord; A Satisfied Mind; Nobody; Chattanooga's Shoe Shine Boy; My God Is Real; Midnight; Mississippi; Old Pappy's New Bonjo; Steal Away; Salty Dog Rag; I'll Be A Sunbeam; Peace In The Valley; Tennessee Border; Tennessee Polka; Hearts Of Stone.

TONY BENNETT - CG-33612

2 RECORD SET SPECIAL PRICE \$6.00

I Left My Heart In San Francisco; One Upon A Time; Tender Is The Night; Smile; Love For Sale; Taking A Chance On Love; Candy Kisses; Have I Told You Lately?; Rules Of The Road; Marry Young; I'm Always Chasing Rainbows; The Best Is Yet To Come; MacArthur Park; Something; The Look Of Love; Here, There And Everywhere; Live For Life; Little Green Apples; Eleanor Rigby; My Cherie Amour; Is That All There Is?; Here; Sunrise, Sunset.

JOHNNY HORTON - CG-30884

2 RECORD SET SPECIAL PRICE \$6.00

The Battle Of New Orleans; Sink The Bismarck; North To Alaska; The Golden Rocket; Rock Island Line; Johnny Reb; The Sinking Of Reuben James; I'm Ready; If You're Willing; When It's Springtime In Alaska; Honky-Tank Man; I'm Coming Home; Got The Bull By The Horns; Whispering Pines; All For The Love Of A Girl; Johnny Freedom; The First Train Heading South; Lost Highway; The Battle Of Bull Run; John Paul Jones; Young Abe Lincoln.

LAWRENCE WELK - MCA2-4104

2 RECORD SET - SPECIAL PRICE \$6.00

Beer Barrel Polka (Roll Out The Barrel); Helena Polka; Jenny Lind; Hot Pretzels; Chihuahua Polka; Clarinet Polka; Town And Country Polka; Metro Polka; Friendly Tavern Polka; Raise The Window Down; Champagne Polka; The Jolly Coppersmith; Florena Polka; The Kiss Polka; Chicken Polka; Pennsylvania Polka; Liechtensteiner Polka; High Life Polka; Barbara Polka; One Note Polka.

THE BEST OF THE INK SPOTS - MCA-2-4005

2 RECORD SET SPECIAL PRICE \$6.00

If I Didn't Care; We Three; My Prayer; Whispering Grass; It's Funny To Everyone But Me; I Don't Want To Set The World On Fire; To Each His Own; Do I Worry?; Address Unknown; Someone's Rockin' My Dreamboat; Street Of Dreams; Don't Get Around Much Anymore; The Gypsy; Maybe; When The Swallows Come Back To Capistrano; Please Take A Letter Miss Brown; Until The Real Thing Comes Along; Time Out For Tears; I Cover The Waterfront; We'll Meet Again; Java Jive; No Orchids For My Baby; I'll Never Smile Again; It's No Secret.

SAMMY KAY - VPM-6070

2 RECORD SET SPECIAL PRICE \$6.00

How Deep Is The Ocean; Amapola; You Always Hurt The One You Love; Taking A Chance On Love; At A Sidewalk Penny Arcade; Blueberry Hill; Friendly Tavern Polka; The Gaucho Serenade; Lavender Blue; My Buddy; The Object Of My Affection; The Old Lamp-Lighter; Saturday Night; Scatter Brain; The Umbrella Man; The Woodpecker Song; There's A Hole In The Old Oaken Bucket; I Left My Heart At The Stage Door Canteen; Laughing On The Outside Cryin' On The Inside; Summertime.

STONEWALL JACKSON - CG-31411

2 RECORD SET SPECIAL PRICE \$6.00

Me And A Dog Named Boo; Waterloo; Don't Be Angry; I Washed My Hands In Muddy Water; "Never More" Quote The Raven; Mary Don't You Weep; A Wound Time Can't Erase; B. J. The D. J.; Blue Field; Help Stamp Out Loneliness; If This House Could Talk; Blues Plus Booze; Life Is GI; Old Showboat; Leona; Promises And Hearts; Why I'm Walking; Greener Pasture; Smoke Along The Tracks; That's All This World Needs; Angry Words; A Little Guy Called Joe.

WAYNE KING - VPM-6084 RCA

2 RECORD SET SPECIAL PRICE \$6.00

The Waltz You Saved For Me; Lullaby For Latins; Poem; Why Do I Love You; Good Night Sweetheart; Amor; Tennessee Waltz; The Night Is Young And You're So Beautiful; None But The Lonely Heart; Poem-Along; Song Of The Islands; All Alone; Josephine; I'm Forever Blowing Bubbles; Tales From The Vienna Woods Poem-I Love You; Wabash Moon; Poor Butterfly; Goofoo; Villa; Because You Love Me; Poem-Meditation; Intermezzo; Always; Beautiful Lady In Blue.

THE BEST OF THE MILLS BROTHERS - MCA2-4039

2 RECORD SET SPECIAL PRICE \$6.00

Paper Doll; Till Then; You Tell Me Your Dreams And I'll Tell You Mine; Across The Alley From The Alamo; Basin Street Blues; You Always Hurt The One You Love; The Glow Worm; Gloria; If I Had My Way; Dream Of You; Queen Of The Senior Prom; The Window Washer Man; I Yi Yi Yi Amigo; You're Nobody Till Somebody Loves You; She Was Five And He Was Ten; How Blue?; Say Si Si; Snock Dab In The Middle; Be My Life's Companion; Daddy's Little Girl; I'll Be Around; Someday (You'll Want Me To Want You); Opus, One; Jones Boy.

THE BEST OF BING CROSBY - MCA2-4045

2 RECORD SET SPECIAL PRICE \$6.00

Where The Blue Of The Night Meets The Gold Of The Day; Swinging On A Star; June In January; You Are My Sunshine; It's Been A Long Long Time; McNameas Band; The One Rose; Sweet Leland; I'm An Old Cowhand; It's Easy To Remember; Pennies From Heaven; Don't Fence Me In; Sunshine Cake; I Can't Begin To Tell You; Mexicani Rose; The Whiffenpoof Song; Play A Simple Melody; White Christmas; Dear Hearts And Gentle People; Galaway Bay; In The Cool Of The Evening; Too-Ra-Loo-Ra-Loo-Ra; Sam's Song; Now Is The Hour.

★ THE MONROE BROTHERS - CHARLIE & BILL ★

AXM2-5510 2 RECORD SET - 32 SONGS SPECIAL \$6.00. Great original recordings of '36 - '37 - '38 My Long Journey Home; What Is A Home Without Love; What Would You Give In Exchange?; Little Red Shoes; Nine-Pound Hammer Is Too Heavy; On Some Foggy Mountain Top; Drifting Too Far From Shore; In My Dear Old Southern Home; New River Train; Watermelon Hanging On The Vine; On The Banks Of The Ohio; God Holds The Future In His Hands; Darling Corey; Will The Circle Be Unbroken?; The Saints Go Marching In; Roll In My Sweet Baby's Arms; Where Is My Sailor Boy?; Some Glad Day; Katy Kline; Roll On Buddy; Weeping Willow Trees; On That Old Gospel Ship; All The Good Times Are Passed And Gone; We Will Set Your Fields On Fire; Sinner You Better Get Ready; Have A Feast Here Tonight; Goodbye Maggie; Rollin' On; Little Joe; A Beautiful Life; Pearly Gates; When Our Lord Shall Come Again.

TOMMY DORSEY AND HIS ORCH. - MCA 2-4074

2 RECORD SET SPECIAL PRICE \$6.00

The Blue Room; They Don't Believe Me; Marcheta; T. D. Boogie Woogie; Nobody Knows The Trouble I've Seen; Cheek To Cheek; Oh! Look At Me Now; Indian Love Call; The Most Beautiful Girl In The World; Lullaby Of Broadway; I'm Gattin' Sentimental Over You; Diane; Goofoo; Ain't She Sweet; Opus Two; Tenderly Ritual Fire Dance; Sweet Adelaide; Charmaine; Keel Row.

RAY PRICE - CG-33633

2 RECORD SET SPECIAL PRICE \$6.00

For The Good Times; Gonna Burn Some Bridges; Crazy Arms; I'll Go To A Stranger; Black And White Lies; Craizin' In Greener Pastures; Help Me Make It Through The Night; Lonely World; You Can't Take It With You; A Cold Day In July; Heartaches By The Number; I Won't Mention It Again; Kiss The World Goodbye; Sunday Morning Comin' Down; The Burden Of Freedom; Forgive Me Heart; I'd Rather Be Sorry; Loving Her Was Easier; Bridge Over Troubled Water; When I Loved Her; Sweet Memories; Jess Younger.

JIMMIE RODGERS - VSP-6091 RCA

2 RECORD SET SPECIAL PRICE \$6.00

Any Old Time; Away Out On The Mountain; Blue Yodel #1; #4; Blue Yodel #8; (Mule Skinner Blues); Brakeman's Blues; Daddy And Home; Dear Old Sunny South By The Sea; Frankie And Johnny; In The Jailhouse Now; My Carolina Sunshine Girl; My Old Pal; My Rough And Rowdy Ways; Never No Mo' Blues; Peach Pickin' Time Down In Georgia; Treasures Untold; Waiting For A Train; Pistol Packin' Papa.

-THE STATLER BROTHERS - CG-31557

2 RECORD SET SPECIAL PRICE \$6.00

Flowers On The Wall; King Of The Road; Memphis; Shamadooh; Almost Persuaded; I Still Miss Someone; Ruby Don't Take Your Love To Town; My Reward; Billy Christian; I'm Not Quite Through Cryin'; Green; Green Grass Of Home; Release Me; You Can't Have Your Kate And Edith; Too; I Can't Help It; This Ole House; There Goes My Everything; Quite A Long Time; The Whiffenpoof Song; Ruthless.

THE ERNEST TUBB STORY - MCA2-4040

2 RECORD SET SPECIAL PRICE \$6.00

I'll Get Along Somehow; Slippin' Around; Filipino Baby; When The World Has Turned You Down; Have You Ever Been Lonely; Here's A Little Bit Of Everything; In Texas; Walkin' The Floor Over You; Driftwood On The River; There's Nothing More To Say; Rainbow At Midnight; I'll Always Be Glad To Take You Back; Let's Say Goodbye Like We Said Hello; Careless Darlin'; Don't Rob Another Man's Castle; I Wonder Why You Said Goodbye; Last Night I Dreamed; Letters Have No Arms; Though The Days Were Only Seven; I Love You Because; You Nearly Lose Your Mind; I'll Miss You When You Go; It's Been So Long Darling; Tomorrow Never Comes; Blue Christmas.

THE KITTY WELLS STORY - MCA2-4031

2 RECORD SET SPECIAL PRICE \$6.00

It Wasn't God Who Made Honky Tonk Angels; I Heard The Jubo Box Playing; A Wedding Ring Ago; Paying For That Back Street Affair; I Don't Claim To Be An Angel; Whose Shoulder Will You Cry On; I Gave My Wedding Dress Away; Release Me; After Dark; Lonely Side Of Town; Making Believe; Searching; Repenting; Your Wild Life's Gonna Get You Down; Three Ways; She's No Angel; Touch And Go Heart; Jealousy; I Can't Help Wandering; Mommy For A Day; Amigo's Guitar; All The Time; The Other Cheek; Left To Right.

BOB WILLS ANTHOLOGY - CG-32416

2 RECORD SET SPECIAL PRICE \$6.00

Asoge Stomp; Spanish Step; Maiden's Prayer; Mexicani Rose; Old Fashioned Love; Sittin' On Top Of The World; Corrina Corrina; Big Beaver; Honey What You Gonna Do; I Found A Dream; Take Me Back To Tulsa; Steel Guitar Rag; Blue Yodel No. 1; Silver Bell; That's What I Like About The South; I'll See You In My Dreams; The Waltz You Saved For Me; New San Antonio Rose; I Knew The Moment I Lost You; Twin Guitar Special; Mississippi Delta Blues; Roly Poly; Brain Cloudy Blues.

THE ANDREW SISTERS - MCA2-4093

2 RECORD SET SPECIAL PRICE \$6.00

Woodpecker Song; Daddy; Elmer's Tune; I Love You Too Much; House Of Blue Lights; A Bushel And A Peck; Rumor; Are Flying; When The Midnight Choo Choo Leaves For Alabam'; I Never Entered My Mind; Your Red Wagon; Aurora; Straighten Up And Fly Right; Down In The Valley; Lullaby Of Broadway; Down By The Ohio; Alexander's Ragtime Band; Let A Smile Be Your Umbrella (On A Rainy Day); The Blond Sailor; I Remember Mama; Too Fat Polka (She's Too Fat For Me).

VAUGHN MONROE - VPM-6073

2 RECORD SET SPECIAL PRICE \$6.00

Ballerina; The Donkey Serenade; Dream; Goodnight Sweetheart; The Maharajah Of Magador; Ruby; Moon Over Miami; Rum And Coca Cola; Racing With The Moon; Red Roses For A Blue Lady; Let It Snow! Let It Snow! Riders In The Sky; Som You Made The Pants Too Long; Sound Off; The Whiffenpoof Song; Tangerine; There I've Said It Again; Time On My Hands; Yours; Blue Moon.

Fan Club Scene: Barbara Fairchild



We have known Barbara Fairchild for about 4 years. We followed her musical career very carefully from the beginning. In 1973 we decided that one way to help her was to start a fan club. So that we did and we've been working very hard at it ever since. We've found Barbara to be a very warm, gentle person to work with. She is very appreciative of anyone's efforts and their help. One thing that we have found to be consistently true about Barbara through the years is her love for her fans. No matter how tired Barbara is or no matter how much in a hurry she is we have never seen Barbara fail to sign autographs 'til the last one is finished. She has given so much of herself to others and so unselfishly.

Barbara has had many big hits—the biggest being *Teddy Bear*. Barbara has not blossomed to her very fullest yet and you'll be seeing big things of her in the future. This warm, gentle country lady has much to show the world.

In joining her fan club you will receive a membership card, a bio, an 8x10 photo and a badge. Dues are \$4.00 per year and you will receive a newsletter every other month and a journal every year.

JOHN AND DORIS LAWSON, PRESIDENTS
BARBARA FAIRCHILD FAN CLUB
504 W. SPRUCE ST.
JERSEYVILLE, ILL. 62052

Opry Vet Stoney Cooper Dies

When Stoney Cooper, comatose for nearly two months, died March 22, the Grand Ole Opry and traditional country music lost one of its most respected and beloved performers. In varying health in recent years, Stoney collapsed in his doctor's office Feb. 4, and was revived—although his heart did not beat for some four minutes—by the quick attention of the medical personnel at hand. However, he lapsed into a coma from which he was not to revive.

A tall, gangly fiddler who despite a shy dignity was a loquacious talker, he, with his wife, Wilma Lee, maintained one of the most firmly traditional bands on the Opry from the time they joined in 1957. The music library at Harvard University had, in fact, named them the most authentic mountain singing group in America in 1950.

The two met when Wilma's father hired young Stoney—born Dale Troy Cooper on October 16, 1918—as fiddler for their act, the Leary Family, composed of her father and his three daughters. Wilma and Stoney married and went out on their own as a duo, and later with a band they called their Blues Chasers. They played stations big and small in Blythville, Ark., Grand Island, Neb., Fairmont, W. Va., and the Suppertime Frolic over WJJD in Chicago before returning to their native West Virginia, joining the cast of the WWVA Jamboree as Wilma Lee and Stoney Cooper and the Clinch Mountain Clan.

They remained there a decade (1947-1957) before joining the Opry, and recorded for Rich-R-Tone and Columbia before really hitting their stride with Hickory in the late 1950s, producing such hits as *There's A Big Wheel*, *Big Midnight Special* and *Come Go With Me*. They later recorded for Decca, Gusto, and most re-



cently for Rounder.

They have remained active despite the lack of hit records since, and their ultra traditional style gained them acceptance on the bluegrass circuit in recent years. They even went so far as to drop all electric instruments and rehired their old dobro player from the early years, Bill Carver, a minister who spoke movingly at Stoney's funeral March 25.

Dignified and shy, yet talkative and expressive, Stoney was a fine traditional musician who was very, very proud of traditional country music. In a business where *professional* sincerity often is carefully acquired and applied, Stoney's *genuine* sincerity was as refreshing as the West Virginia hills from whence he came. As a musician, a spokesman, and as a gracious and thoroughly genuine man, he will be sorely missed.

DOUGLAS B. GREEN

Opry Loses Beloved Father

Temperamental, tender, irascible, sentimental, Vito Pellettieri was a true Italian, although he was born in Nashville, the son and nephew of bandleaders, a profession he himself followed for over thirty years, until the Depression. With the folding of his band, he took a job with WSM as director of their music library, and as a sideline became stage manager of the Grand Ole Opry.

Among his innovations were dividing the show into fifteen minute segments and

selling the 15-minute segments to sponsors. But he was best known among the musicians themselves, to whom he was father-figure and stage mother, always ready with advice (and sometimes a scolding), consolation, and more frequently than he'd ever admit, a loan or two. Failing health had kept him from his beloved Opry except on rare occasions for about the past decade.

Vito suffered a final, fatal stroke last April 14.

Panama Red Touring Without Kinky Friedman: Can A Texas Jewboy Find Gold In The Big Apple?

"Ladies and gentlemen—due to circumstances beyond our control, it's show time once again," announces drummer David Pace. "Here he is now, the Humphrey Bogart of redneck rock, the queen of redneck rock, the hardest working man in show business, the 13-year-old perfect master . . ." As his hopped-up, four-piece band grinds out a cheesy, organ-based



Panama Red

instrumental intro, Panama Red strides onstage at Manhattan's Lone Star Cafe. Dressed in a white suit, Hawaiian print shirt, white straw hat, and bronze platform shoes, Panama tugs at his earring, removes the feather boa from his guitar and drapes it over his shoulder, then launches into *Texas Girls*.

Panama Red is the proverbial legend in his own mind. He's co-written with Billy Joe Shaver (*Ride, Cowboy, Ride, Bottom Dollar*, which Jerry Lee Lewis recorded). He's toured with Alex Harvey and Kinky Friedman, another writing partner (*Pop-eye, Authographs, Something's Wrong with the Beaver, Homo Erectus*). His backwards somersaults while playing left-handed guitar were once the highlight of Kinky's show. Bobby Bare cut Panama's *Lost In Austin* (co-written with Charlie Williams). Panama has himself released that song and *Bottom Dollar* on a single on his own Sunrise label, and as soon as a major label contract is firmed up, he'll be releasing his first album.

Do not be deceived by first impressions. Beneath that manic exterior lurks a serious, concise, original country songwriter. *Bottom Dollar* and *Lost In Austin* may be his best known songs, but

Breaking the Record, to name just one more, is a should-be country classic.

Raised in West Virginia, Panama served the military in Asia from 1962 to 1965, including a journalistic stint with *Stars and Stripes*; studied propaganda at the army's Psychological Warfare School in Fort Bragg, N.C.; lived for a while in San Francisco's Haight-Ashbury district, where his Panama hats, red hair, and entrepreneurial instincts earned him the Panama Red handle; ran a coffee house in Manhattan's grungy Lower East Side; did a stint as a beatnik folkie in Florida; and recorded two best-forgotten albums with the rock band Bethlehem Asylum.

He first came to Nashville in 1970, at loose ends. He stayed for six months with the Shaver family while Billy Joe was still a staff writer at Return Music, then moved on, returning two years ago.

"My music isn't rock and roll; it's coun-

try music, cuz I'm from the country. It has its outside influences because I've had my other influences. It's sincere; it has all the sincerity country music is supposed to have. I think a lot of the young country writers are really insincere, because they try to express that same old Hank Williams sincerity. And that stuff is dead."

Since settling in Nashville, he's built a national cult following by touring a lot on his own in Texas, Louisiana, Colorado, Florida, and elsewhere. "What I want is to tour the country without a record and make as many people as we can aware of us," he explains, "because we want our first record to be gold."

For his second set that night, Panama Red was intro'd with the band's stirring workout on television's "Theme From Mission Impossible." No doubt about it: this gent's got class.

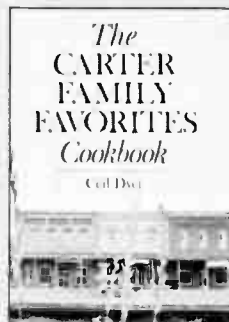
JOHN MORTHLAND

The First Family's FAVORITE RECIPES

The special Carter brand of Southern hospitality is here on every page of this new book. Created by one of America's top cookbook authors, it includes recipes and reminiscences from the whole Carter clan—including Mrs. Annie Mae Jones, one of the South's best cooks. There are 200 recipes in all, from a real Southern barbecue to those



special Rosalynn Carter menus for Governor's Mansion entertaining (Sunday Chicken and superb salads, relishes, and hot breads to irresistible desserts like Peanut Brittle Chiffon Pie.) With 45 full page sepia photos plus 8 more in full color, this 7" x 10", 244 page volume is the perfect way to enjoy the first family's famous down-home cooking and hospitality.



ONLY \$8.95

Send \$8.95 plus \$.75 post. & hand. to:
COUNTRY MUSIC MAGAZINE, Dept. JFC
475 Park Avenue South, New York, N.Y. 10016
NYS residents add sales tax. No foreign orders.

Watch This Face (Okay, Faces): Tennessee Pulleybone



Ken Smith



Dave Gillon



Tom Kaelin



Tom Hamilton

In a way, Tennessee Pulleybone is what the Southern music phenomenon is all about. They've grown up with country music, but they cut their musical teeth on blues and rock. They'd be a first rate boogie bar-band if so much of their music wasn't original, yet they're unafraid to tackle old country classics like Johnny and Jack's *Ashes Of Love* or Bill Monroe's *Uncle Pen*, and do them distinctly (i.e., nothing like the original version), and do them well.

Tennessee Pulleybone, both the band and the name (it's dialect in some parts of the south for wishbone; they have Thanksgiving down here too), are the

brainchild of bass player/singer Ken Smith. He formed a first version of the band some years ago, but although they scored a couple of chart entries on the JMI label, they broke up.

But Ken was determined to reform the band, and did just that about three years ago, with three new musicians. All were steeped in the southern club scene with the exception of Tom Hamilton, a steel (and, on occasion, banjo) player from Bricktown, N.J., of all places, who'd come to country via Poco.

The drummer, Tom Bones Kaelin, had been working what club scene there was in Bowling Green, Ky., ever since he was

thirteen, and joined the band as much as a singer as a drummer: "Ken and Dave do all the originals—my turn comes in a club when somebody walks up and asks for a standard. I've been playing them so long I'm beginning to think I know them all!"

Guitarist, keyboard player and singer Dave Gillon provided the only element the group lacked: songwriting. Having written such hits as *Heart To Heart* for Roy Clark, *Honky Tonkin'* for Gary Stewart (also the title of their forthcoming RCA album), and *That's The Way Love Should Be* for Brian Collins, Dave is now applying his efforts toward the success of Tennessee Pulleybone. A native of Birmingham, Alabama, Dave has his roots in rock-and-roll, although his longtime love of country is evident as well, and both are reflected in his writing and singing.

This mixing of musical forms is, in fact, typical of Tennessee Pulleybone as a whole, and of the vaguely defined concept of southern music. Rooted in country, fascinated by the blues, trained in rock, nurtured in funky clubs and roadside taverns, they are extraordinarily versatile, gliding from honky tonk to quasi-bluegrass to driving rock to pure, sweet country seemingly without effort, all with tight three part harmony.

At this stage of their career they're suffering the breaking out blues, what with RCA waiting to release their album until a hit single appears, and with the problems many of the newer bands face in this era of change and flux in country music: many of the traditional stations don't want to play their records, thinking them "too progressive," while many of the progressive stations are happy to give them a spin, only to find that they're "too country."

In addition, they are trying to make it as a band and as an album act, concepts not cherished in Nashville, where tried-and-true concepts reign supreme—of star singers backed by anonymous backup bands, single hits making the album sell.

Still, it's a new era, and their spirits are high. With the dramatic surge in popularity of southern music in general, there is little doubt that Tennessee Pulleybone, the quintessential southern bar band—with first rate material of their own, to boot—will be four faces to watch in the near future. And who knows. Maybe RCA will suddenly realize that southern bands have had gold albums without hit singles. If others have, why not the Pulleybone?

DOUGLAS B. GREEN

The Audio Scene

Take George, Tammy, Willie, Donna, Charley, etc. Out to the Patio

By Hans Fantel

With the warm season at its peak, what could be nicer than music under the open sky—which is why outdoor music festivals have long been a summertime tradition. Thanks to stereo, you can now arrange your own outdoor festival. Picture yourself listening to your favorite star under the stars with maybe a cool drink and the right company. No wonder audio fans all over are wiring up their lawns, patios and backyards for open-air music.

Don't try lugging your regular indoor speakers out into the open. You'd only risk damage to their outsides and your insides. A far better idea is to get special speakers designed for the great outdoors. You can leave them right out in the open, hanging in a tree or just sitting there on the lawn, leaning against a garden dwarf. Not wind nor rain nor owl nor squirrel can do them damage. In fact, these speakers are so tough you can leave them out all year. They'll thaw out in spring.

Outdoor speakers as such are nothing new. You've heard public address systems bellowing in ballparks or touting politicians at election rallies. But few musically savvy ears would tolerate their bullhorn rasp. With the growing demand for musically adequate outdoor speakers, several hi-fi manufacturers are now offering weatherproof speakers capable of producing good sound. One of these is the Bozak "Bard" (Model B-1000A) priced at \$104.50 but—like most audio components—usually sold at a hefty discount. It looks like a pigmy kettledrum, being a hemisphere 18 inches in diameter mounted on a squat metal stand that may also serve as a mounting bracket for hanging the "Bard" on a tree or wall. The sturdy enclosure (22 lbs.) helps the 8-inch speaker pump out solid sound at high volume down to 50 Hz (Hz = cycles per second) while the treble extends to 10,000 Hz. If you want brighter, more vivid sound, you can get another version of the Bozak "Bard" with a separate tweeter (Model B-1002, \$127.50).

If you are lucky enough to own lots of acreage, don't have to worry about bothering the neighbors, and want to cover a wide area with outdoor sound, the Electro-Voice Musicaster IIA may be just the speaker for you. Thanks to its bass-reflex design, the Musicaster is very efficient, pumping out lots of sound per watt. It is square, measuring 21 x 21 inches and 8½ inches deep with a 12-inch woofer reaching down to 80 Hz and a high-frequency horn tweeter that goes up to 16,000 Hz. The broad treble dispersion over a 120-

degree angle makes the sound evenly bright and clear over a wide area. Complete with a hinged mounting bracket that can also serve as a stand, the Musicaster IIA sells for \$165. A less expensive model (IA, \$135) comes without the horn tweeter and reaches only up to 10,000 Hz.

You may notice that the bass of none of these speakers goes down to the lower reaches of the musical range. But this is not a drawback. Open-air sound, lacking the usual sound reflection from the walls, wouldn't let those bottom notes become audible even if the speakers actually reproduced them. To extend the bass response further would merely add bulk to the speakers, dollars to the cost, and nothing whatever to the musical results because the absence of bottom bass is a natural characteristic of outdoor sound. Without walls to strengthen the bass by reflection, the low notes sneak off in all directions and are lost to the listener. Of course, you can

counteract this effect to some degree by turning up the bass boost on the amplifier or putting your outdoor speakers near the wall of your house.

Outdoor speakers are connected exactly like any other pair of speakers. Most recent amplifiers or receivers have rear connections for multiple pairs of speakers with a selector switch on the front panel. Just use one set of these terminals for your outdoor speakers so that the selector switch pipes the music either indoors, outdoors, or both places. If a second pair of speakers is already inside the house—for example in the bedroom—the outdoor speakers may be connected in parallel with them, hooking their wires to the same terminals.

If the distance between amplifier and the speakers is more than 40 feet, the hookup wire should be somewhat heavier than ordinary lamp cord. Otherwise resistance builds up in the line, making the sound less clear in its details. The heavier wire, preferably No. 14 hookup wire, is sold in most hardware stores. With its tough insulation, this wire can be left lying on the ground or you can string it from the house to the speakers like telephone wire. If you object to the sight of exposed wires on your lawn, you can dig it under the turf. In that case, it might be a good idea to enclose the wire in a pipe to protect it from rot, rodents and digging garden tools. One other precaution is to coat the connecting terminals at the speakers with melted paraffin to keep rainwater from forming a short-circuit between them.

Outdoor speakers are likely to sound best when hung about 15 feet off the ground. Any tree or pole will do, or you might want to put them under the eaves of your roof. For optimum stereo spacing, the two speakers should be located about 30 feet from each other.

As for power requirements, the speakers already mentioned are fairly efficient, yielding lots of sound per watt. The power available in most component-type systems is adequate. As a rule, an output level of 25-40 watts per channel will do fine.

Of course, one man's musical pleasure may seem like so much noise-pollution to his neighbors. To avoid sonic trespassing, the speakers should be aimed away from nearby residences. A little experimenting with speaker orientation and holding the volume down to reasonable levels will keep your outdoor sound rig from becoming a neighborhood nuisance. Then the only remaining technical problem is getting rid of the mosquitoes. ■



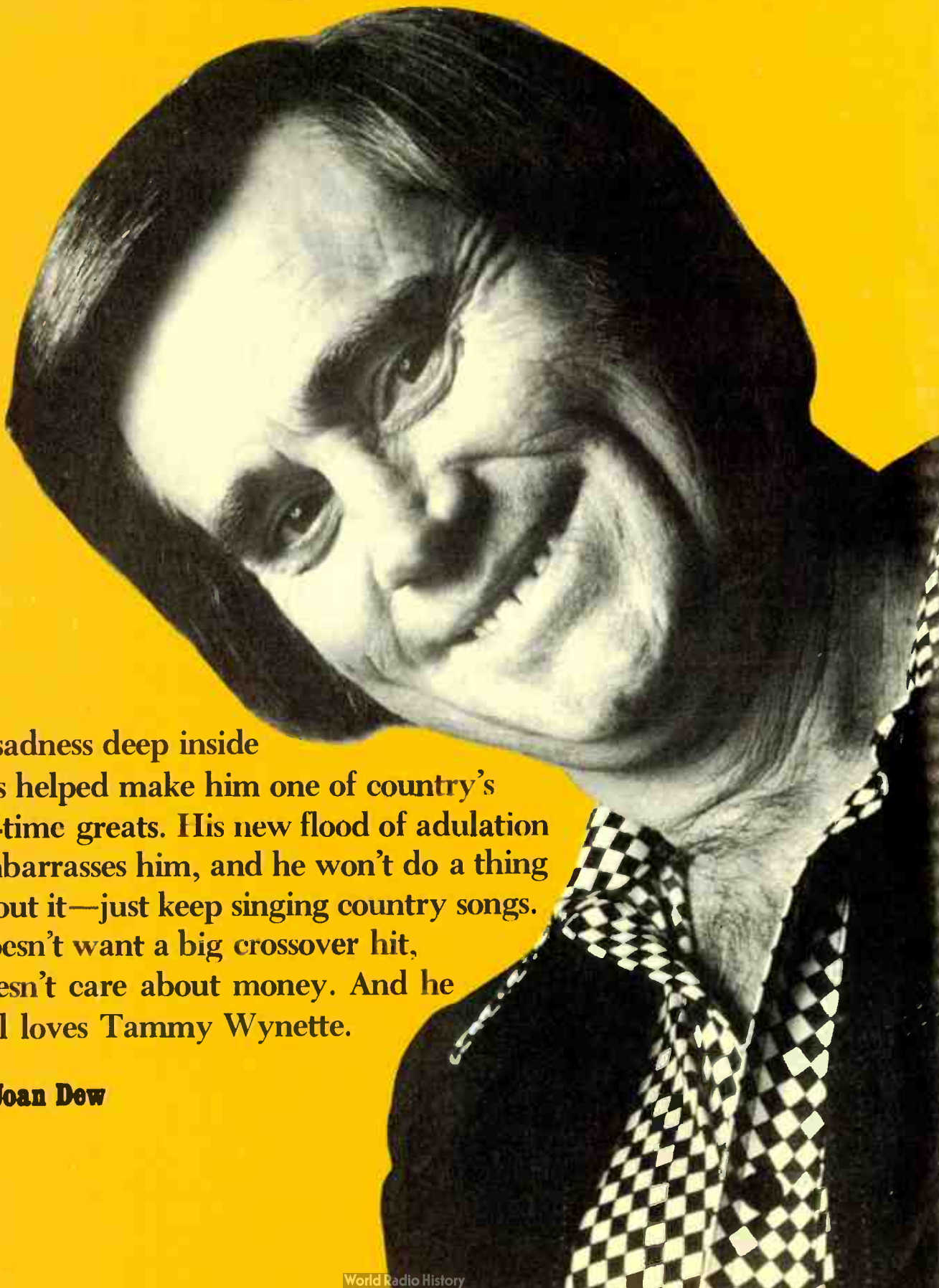
▲ Bozak B-1000 A Bard

◀ Electro-Voice LR 4 B



Electro-Voice Musicaster

The George Jones Explosion!



A sadness deep inside has helped make him one of country's all-time greats. His new flood of adulation embarrasses him, and he won't do a thing about it—just keep singing country songs. Doesn't want a big crossover hit, doesn't care about money. And he still loves Tammy Wynette.

by **Joan Dew**

The first rumble of a George Jones 'explosion' came from Texas, moving East and North on waves of momentum generated by the impact he made last year at Willie Nelson's Forth of July picnic in Gonzales.

It has been a traumatic day for George—an event he so desperately dreaded he had tried every trick in the book to get out of the date, and would still have bolted and run at the last minute had old buddies like Waylon Jennings not kept a suspicious eye cast in his direction.

Texas is George's turf, which should have helped, but these were not his people—these 80,000 (some say 200,000) restless, enthusiastic young rock and outlaw worshippers. They had gathered from all over the country to spend a whole day 'getting down' with their idols—Willie and Kris and Tompall and Jerry Jeff Walker, Asleep at the Wheel and David Allen Coe, Leon Russell and Mary McCreary, to name a few—a whole line-up of those "in" dudes—the cool progressives, the funky outlaws, the rockers, the whole new movement that was bringing even some of the acid-rock die-hards within cheering distance of country. And somehow, George Jones, the old-fashioned, unadorned purist had been squeezed in there in the middle of all that modern stuff and he felt about as out-of-place as the bastard kid who crashed the family reunion. He remembers trembling in fear when he walked onto the outdoor stage and looked out over acres of faces that spread clear back to the horizon. He remembers wishing he was drunk, wishing he was dead, wishing he was *anywhere* but out there.

But before he could get halfway through the first song he was hit with a wave of adulation that nearly knocked him over, literally making his knees go weak above his triangle-toed lizard cowboy boots. They screamed, applauded, and cheered him on for 45 minutes that became a passionate, lusty love affair between one man and a multitude. George Jones cut a whole new set of notches on the pearl handled pistol of traditional country music that day, and he rode out of Gonzales a hero. Reporters and disc jockeys picked up the fever, spreading the word, until *Jones* was the new "in", the dude to be reckoned with, the re-born LEGEND, if you please, and not in his own mind, either.

Other country artists, from Waylon to Conway Twitty, have long praised George as their all-time favorite singer. But now new voices were being heard—voices as diverse as Bob Dylan and Bobby Vee—canonizing Jones and praising his music as an art form that had influenced, or at least inspired, them all.

When his next album, *Alone Again*, was released, the reviews were almost embarrassingly laudatory, at least to George, who knows damn well he's singing in the same old honest way he did ten, 15, even 20 years ago, when nobody was beating his door down to tell him how great he was. But all of a sudden they were calling his work "an unassuming *masterpiece*" (*Newsweek Magazine*); and calling him "the best country singer in the world" (Dave Hickey in this magazine). In *The Village Voice*, Patrick Carr wrote that Jones should be "on a list of America's all time top ten best singers" in any category, country, pop, rock or opera. In the *Chicago Tribune*, Jack Hurst noted that George puts "more feeling into single bars of music than many other singers manage to get into whole albums." But *Penthouse Magazine* topped them all by naming him the "Holy Ghost of Country Music". When he read that, George dropped his head and shook it slowly from side-to-side while a small smile played around the corner of his mouth. No one knows better than he does that ole Jones is neither holy, nor a ghost. He's so flesh-and-blood real he'd scare you to death.

One night not long ago, George was sitting in Tammy Wynette's living room in Nashville (which was once his living room, too) sipping Rosé on the rocks, reminiscing and rapping, feeling good about a duet session they'd done that day, when the subject of his 'explosion' came up. He was

perplexed, but obviously pleased by it all. He's as modest about his music as he is surprised by the overwhelming attention, and although he's not reluctant to admit that it feels "real good", he sincerely doesn't see it as any personal credit to him or to his talent:

"Awww, it doesn't have to do so much with me as with the new interest in country music in general. I never dreamed young people in the rock 'n roll or pop fields would ever care anything about my kind of country music. I wouldn't have thought they would have even known my name, but I guess in the past few years when country music has been coming on so strong they've been forced to listen to us from time to time just by turning the radio dial. I don't know why they picked me out to talk about all of a sudden. I haven't changed a bit in my phrasing or the type of songs I've been singing for years. I never imagined I'd get this kind of attention from people outside of real country fans because I've always known I could never be a crossover singer—never wanted to, never cared about it. I know of some who've tried, and I never understood why, never understood what they were after. We got one singer here in Nashville—I won't mention his name, but everybody knows him—and for years he had hit after hit, as many as a man could want. But then he decided he wanted to be a pop singer, so he left country . . . didn't want to be associated with us. But nobody wanted to hear that man sing pop songs. They wanted to hear him sing the kind of songs he does best, the kind that made him a star to begin with.

"Any singer in any field is lucky if they have a sound in their voice that's a little different, that sets them apart. Tammy Wynette has that. Nobody in the world sounds like she does." (When George mentions Tammy, the singer, as opposed to Tammy, his ex-wife, he always calls her by her full name, even in her presence. It's a little quirk of his, a subtle thing, but it's his way of showing professional respect for her as an artist, separate and apart from his personal respect for her as a woman and the mother of his child.) "I've been told that I have a different sound, though I can't see it myself," he smiled, blushing. "If you have that it's pure luck. The other part of it is just loving what you're doing, loving your music, loving to sing it. My music has always been the most important thing in my life. When I started out I had no thoughts of being a star. I didn't even have thoughts about making a decent living. I didn't care if I made a dollar. I never thought where my next meal was coming from. I was at my peak when I had my guitar in my hand and I was singing, whether I was by myself at my house, in a club or wherever. I was really more concerned with my own pleasure than whether or not they enjoyed my singing. If they didn't like me, I didn't give a damn. I'd just go on to the next place where they'd let me sing."

When George is "behaving himself" (ie: not drinking) a lot of comfortable, affectionate banter often goes on between them. It does not, however, mean that there is any chance that George Jones and Tammy Wynette will ever get back together. As she puts it, "He can't stop drinking and I can't stop nagging him about it."

The first year following their separation in December of 1974 they didn't see one another at all. George was not being nice to himself during that period, drinking heavily, mentally doing time for sins of omission as well as commission, and it took him awhile to get it together. Tammy wrote a song for him called, *These Days I Barely Get By*, which about said it all, but she didn't see him and didn't want to. She was still hurt, still bitter. The wounds were too fresh to get near Jones and his salt shaker. But when time had eased the pain enough to enable them to communicate they both admitted they wanted very much to continue recording together. George had been Tammy's idol since her teen years back in Alabama, and she had been his favorite singer since he heard her first Epic release, *Apt. No. Nine*.

Now when they're working on an album together he spends long hours at the big Franklin Road mansion they bought just

“When we married I thought it would last forever. . . . I still love her, and that ain’t gonna change. . . .”

a year before the divorce. It’s more convenient for them to go over material together that way, and it lets him spend more time with their six-year-old daughter, Georgette. (On this particular night she was dancing around the living room to her daddy’s music, breaking into her own top-of-the-lungs rendition of *Delta Dawn* whenever there was a moment’s lull in conversation). Apparently neither George nor Tammy ever gets tired of hearing the other sing, but on these rare evenings when he’s a guest in her home, she’s the one who prevails upon him to sing for her:

“Oh, please George, I wanna hear you do that Hank Cochran song, *You Comb Her Hair*,” she’ll ask with a little-girl plea in her voice that only the hardest heart could refuse. Then, she’ll barely let him finish one song before asking for another. . . . “*Do Life Turned Her That Way*. . . Oh, please, sing *Image of Me*. . . until finally George will plop down his guitar and head for the nearest television set. It doesn’t matter what’s on—a quiz show, an old movie, a talk show, a new series—he loves it all, and next to standing on a stage, there are few places he’d rather be than in front of a television set.

That night, after Tammy had gone to bed and Johnny Carson had gone off the air, George talked about their relationship during the past couple of years and his adjustment to a new life without her. He was still sipping his Rosé (George doesn’t consider beer or wine “drinking”). Drinking is hard liquor. Anything else is soda pop.) when he

looked around the vast living room as though noticing it for the first time. It has been completely redecorated since he moved out—changed from massive ornate Spanish mahogany to airy chrome-and-glass contemporary. His expression said he missed the old room.

“I heard Tammy sing before I’d ever met her,” he said finally. “I was driving in the car and I told whoever was riding with me, ‘Listen. My Lord what a singer! Listen to that! That girl is going to be hotter than a firecracker’. So I was already in love with her voice by the time I met her. We did some shows together and became friends, but she was married to Don Chapel at the time and I kept my feelings to myself. Like I wrote in that little song, she didn’t know I loved her until that day in her house when Don started talking ugly to her and I went crazy, breaking up the furniture, and telling him he’d better shut up ‘cause he was talking about the woman I loved. I don’t know who was more surprised to hear me say it—me, him or her. It just came out. We had never even been alone, much less dated or anything. But when a man’s in love he’s got to be willing to go all the way, and I would have said it if she’d been married to the biggest, meanest sonofabitch in Nashville.

“When we married I thought sure it would last forever. . . .” he paused and smiled slowly, “and in a way I guess it will because I can’t foresee the day when we’ll ever stop singing together or stop being friends. I’m still so fond of her. . . oh, hell, I may as well admit it. . . I still love her, and that ain’t gonna change, no matter what happens in her personal life or in mine. Professionally, we’re great together. On a stage or in a recording studio we bring out the best in one another. But privately we just can’t make it. One of our main problems was being together 24 hours a day—living and working and traveling together all the time. Tensions are bound to build up under those conditions. Then there’s an explosion, and we had a lot of those,” he chuckled. “My solution was to go off and get drunk. Hers was to stay home and worry and it’s always harder on the one who’s waiting. But we had a lot of fun too, and now when we’re together we can have the fun without the explosions and knowing that makes us both more relaxed and easier on one another. It’s a funny thing. . . you hear of these cases a lot where a man and woman get along better after they’re divorced and it’s sure true of us.

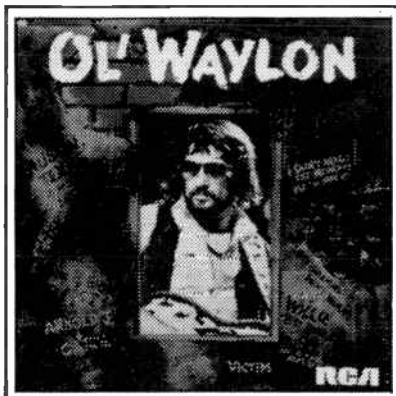
“I know I’ll never marry again. I’ve tried it three times and if I couldn’t make it with Tammy I couldn’t make it with anybody. It’s just too hard on everybody when you break apart. Nowadays you don’t have to get married anyhow to live with a woman, so why bother? Especially when you know there’s one chance in a million that it will ever last.

“The first year after me and Tammy split up I was really fouled up. I was drinking a little bit too much (a monumental understatement) so I moved down to Florence, Ala. to get away from Nashville where I was constantly reminded of things that hurt. Everybody I’d run into would ask about her, so I just had to get away from it. When I was sober enough to think about it, I worried whether we’d ever get together again to record, ‘cause that was something I craved, but I figured with enough time she’d cool off and come around and that’s what happened. Now we sing better together than we ever did before, and I can’t imagine ever singing with anyone else.”

Those who have known George Jones long and well describe him as a man with two distinct personalities: one, a shy, considerate, generous, unassuming man who is generally easy-going at home and uncompromisingly professional at work; the other, an explosive, unpredictable, sometimes violent, always un-nerving man who can be a tyrant at home and a no-show at work. The difference, of course, is whether he’s sober



sizzlin' summer special!



OL'WAYLON

"LUCKENBACH, TEXAS"
 "IF YOU SEE ME GETTING SMALLER",
 "BELLE OF THE BALL"
 APLI-2317



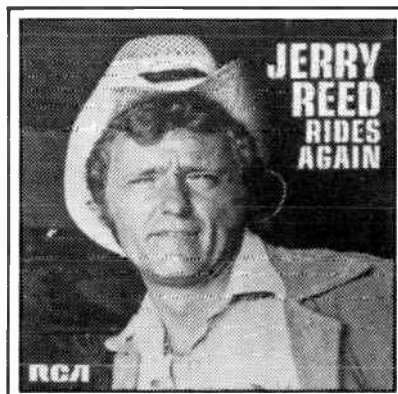
WILLIE

"I'M A MEMORY",
 "I'D TRADE ALL OF MY TOMORROWS
 (For Just One Yesterday)",
 "SHE'S NOT FOR YOU"
 APLI-2210



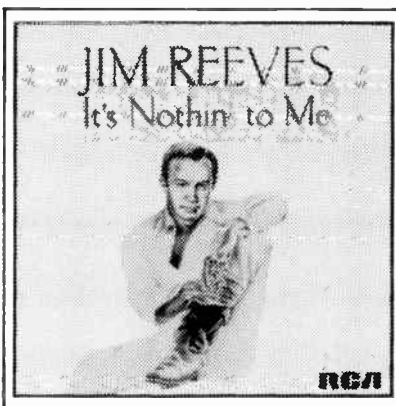
FLOYD CRAMER

"RHYTHM OF THE RAIN",
 "THEME FROM MARY HARTMAN",
 "MAKING OUR DREAMS COME
 TRUE (Theme From LaVern & Shirley)"
 APLI-2278



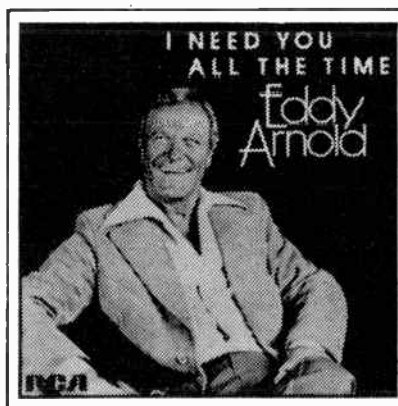
JERRY REED

"SEMOLITA"
 "WITH HIS PANTS IN HIS HAND",
 "THE PHANTOM OF THE OPRY"
 APLI-2346



JIM REEVES

"IT'S NOTHIN' TO ME",
 "THERE'S THAT SMILE AGAIN",
 "LITTLE OLE YOU"
 APLI-2309



EDDY ARNOLD

"(I Need You) ALL THE TIME",
 "I'VE NEVER LOVED ANYONE MORE",
 "HURTIN' SONG"
 APLI-2277

RCA Records

CM

ERNEST TUBB RECORD SHOPS, INC. Phone 244-1011

P. O. BOX 500/ NASHVILLE, TENN. 37202

Albums only \$4.79 8 Track Tapes \$5.79 Include \$1.00 per order for postage and handling

LP 8 TRACK TAPE LP 8 TRACK TAPE
 LP 8 TRACK TAPE LP 8 TRACK TAPE
 LP 8 TRACK TAPE LP 8 TRACK TAPE

Enclosed is \$ _____ check; money order including \$1.00 postage.

Name _____ Address _____

City _____ State _____ Zip _____

“I really feel sorry for the people in this business who think of nothing but making more money.”

or drunk. But both personalities have something in common. No matter what his mood, cheerful or surly, George is a melancholy man. Gloom lurks just beneath the surface of any happiness, any triumph. This may account for his ability to tear your heart out with a lyric—when he sings it, he suffers it—but it plays havoc with his personal life. He has a mercurial nature that puzzles him as much as it does those who know him best. One minute he can turn those sad close-set eyes on you with a boyish half-grin that would melt the heart of a chain-gang guard; but in a flash those same eyes can go cold and beady-looking, as intimidating as a lethal weapon. Tammy probably knows him better than anyone, and even she can't always predict when the depression will surface, or the driving restlessness will take over, sending him off for days, weeks, at a time until the demons have subsided. George doesn't know how or why, and admits it.

“You take drinking, for example. I always hated my Daddy for drinking, yet I do the same thing. I didn't drink as a kid. I got started when I was playing dives and honky tonks where drunks were always blowing foul breath in my face and the smell of whiskey was enough to knock you out if you hadn't had a few yourself. Drinking gives me courage. I know that. I'm easily depressed. I can feel it creeping up, and when things start to bother me I tell myself the best way to simmer down is with a drink. Now I admit, I've overdone this at times (again, the classic understatement), going for weeks until I wake up

one day as sick as a woman having a baby. Then I swear I'll never do it again. But I do.

“Doctors have told me that a lot of it has to do with the fact that I'm shy, maybe a little too romantic and unrealistic about life. And when I'm sober I'll let some guy run all over me, cheat me, even steal from me and say, ‘Oh, to hell with it. It's not worth arguing over’. But you let that same sonofabitch come around again when I've had a few drinks—I don't care if it's five years later—and I'm gonna tell him what I think of him. If I've had a drink I can get it off my chest and go on to the next thing, but if I'm sober I'd walk up to him and say something I didn't mean, like, ‘Good to see ya’.

“I'm learning more and more as I get older, though, that you can't escape reality for long. No matter how drunk you get it's gonna be there waiting for you when you sober up. Maybe it's just a matter of growing up, I don't know. But sooner or later we all have to face ourselves and that's what I've been trying to do these past two years. I've had my setbacks, but for the most part, I'm doing better all the time.

“But I do crazy things when I'm not drinking too. Like I might leave here tonight with every intention of driving to Alabama and end up in Texas. I don't know why, never have understood it. Just restless, I guess. But what I really don't understand is when you've got it all, why you can't be happy with it. Oh, I'm happy with my career. My music has always been my main crutch. And I've got enough money. I don't know what people want with millions anyway. If they did they can't take it with them, so I believe in spending mine. I know I have the reputation for squandering money, but I enjoy it. If I've got the money for it, I'm gonna have what I want. And if I see a hobo on the street and get the urge to give him \$1,000, then I'm gonna do it, because there's no feeling better than being able to spend money on other people.

“I really feel sorry for the people in this business who think of nothing but making more money. They're missing the whole point. I wish they could all love country music as much as I do and stand up for it instead of trying to sell themselves in the pop market. When you start trying to become something you ain't, all your feeling for the song goes down the drain and you lose your soul. It's like musicians who try to play five or six different instruments. Well, sure they can play them all, but they don't play none of them great, and if they'd put all that talent and hard work into one instrument they might have something special. Chet Atkins says he's still trying to learn to play the guitar. Nothing excites me more than hearing a *good* singer, or a *good* musician at work when they're feeling it. To me, nobody's voice is as good as Tammy Wynette's. But Connie Smith and Jeannie Seely are big favorites of mine, too. And Ronnie Milsap and Merle Haggard among the men. If he's good, you can tell what a singer is thinking when you hear his phrasing. That day in Gonzales at the Willie Nelson picnic the crowd was really distracting 'cause I was scared. But when I started singing I forgot them and got into my music. When I'm on stage, or in a studio, I throw everything else from my mind except the words to the song I'm singing. If I haven't lived it myself, then I put myself in the place of that person. Sometimes I can get so deep into a song I forget where I am. That's why I guess it's good that I'm never happy for very long. Most of my songs are ballads, hurtin' songs, and you can sing them a lot better if you're a little sad, if you've got a few problems of your own buggin' at you.”

Is it possible that if George Jones was not a melancholy man, that if he'd been jolly and joyous all these years, he'd still be down in Texas, playing the lowlife honky tonk circuit?

“Yeah, could be,” he smiles. “But then that'd be alright too . . . just as long as I was still singin'.”





OVER 300,000 COPIES OF THIS BIG 2-RECORD SET HAVE ALREADY BEEN SOLD. HERE ARE 20 GOOD REASONS WHY YOU SHOULD ORDER IT TOO:

Loretta Lynn: In The Sweet Bye And Bye; I'd Rather Have Jesus/**Ernest Tubb:** I Saw The Light; Wings Of A Dove; Great Speckled Bird/**Bill Anderson:** Reverend Mr. Black/**Red Foley:** One Step More; Peace In The Valley; Just A Closer Walk With Thee/**Jimmie Davis:** How Great Thou Art; Old Rugged Cross; Highway To Heaven/**Bill Monroe:** I Am A Pilgrim; Jesus, Hold My Hand/**Wilburn Bros.:** I've Got That Old Time Religion In My Heart/**Webb Pierce:** Far Away/**Kitty Wells:** Dust On The Bible; I Heard My Savior Call/**Jimmy Martin:** Lift Your Eyes To Jesus

Just Released

WITH 24 BIG HITS, INCLUDING:

Oak Ridge Quartet: A Wonderful Time Up There/**Imperials:** Sweet Jesus/**Le Fevres:** Peace In The Valley/**Blackwood Bros.:** It's No Secret/**The Statesmen:** That's Gospel Brother/**The Stamps:** Daddy Sang Bass/**Sego Bros. & Naomi:** Satisfied With Me/**The Songs Of Song:** Wasted Years/**Florida Boys:** Roll On Jordan/**The Jordanaires:** I Shall Not Be Moved/**Wendy Bagwell & Sunliters:** Wings Of A Dove/**Foggy River Boys:** Old Rugged Cross/**Pine Ridge Boys:** Jesus Is Mine/**The Rebels:** If I Could Hear My Mother Pray Again/**Swanee River Boys:** So Many Reasons/**Speer Family:** I'm Bound For That City/**Blue Ridge Quartet:** Sinner Come Home/**The Trav'lers:** Hallelujah, Yes I'm Satisfied/**Gospel Singing Caravan:** I Feel Like Traveling On/**Dee White Chorale:** How Great Thou Art/**The Plainsmen:** Sorry, I Never Knew You/**Dixie Echoes:** Richest Poor Man On Earth/**J.T. Adams & Men Of Texas:** My God Is Real/**Jerry & The Singing Goffs:** Stepping On The Clouds

PRESENTING AMERICA'S GREATEST SPIRITUAL SINGER ON A CLASSIC 2-RECORD SET. FEATURING:

Amazing Grace/My Room Of Prayer/In The Shelter Of His Arms/Nearer My God To Thee/Just A Closer Walk With Thee/Beyond The Sunset/Peace In The Valley/I'll Be A Sunbeam/Will The Circle Be Unbroken/The Old Rugged Cross/Church In The Wildwood/Shall We Gather At The River/Rock Of Ages/The Milky White Way/Leaning On The Everlasting Arms/I'd Rather Have Jesus/In The Sweet Bye And Bye/One Step More/Stand By Me/Life's Railway To Heaven

\$5.95 • \$7.95
8TK Tape

**gospel
greats**

\$5.95/\$7.95
8TK Tape

**red
foley**
\$5.95/\$7.95
8TK Tape

Send To: **MO87**
Country Music Magazine
Dept. RF
475 Park Avenue South
New York, N.Y. 10016

Name.....
Street.....
City.....
State.....Zip.....

- Send me GOOD OLD COUNTRY GOSPEL on LP for only \$6.45 (\$5.95 plus .50 post. & hand.).
- Send me GOOD OLD COUNTRY GOSPEL on 8TK for only \$8.45 (\$7.95 plus .50 post. & hand.).

NYS residents add sales tax. Canadian orders add \$2.00 extra. Sorry, no other foreign orders accepted.

Send To: **MO87**
Country Music Magazine
Dept. GQ
475 Park Avenue South
New York, N.Y. 10016

Name.....
Street.....
City.....
State.....Zip.....

- Send me the new GREAT GOSPEL QUARTETS on LP for only \$6.45 (\$5.95 plus .50 post. & hand.).
- Send me GREAT GOSPEL QUARTETS on 8TK for only \$8.45 (\$7.95 plus .50 post. & hand.).

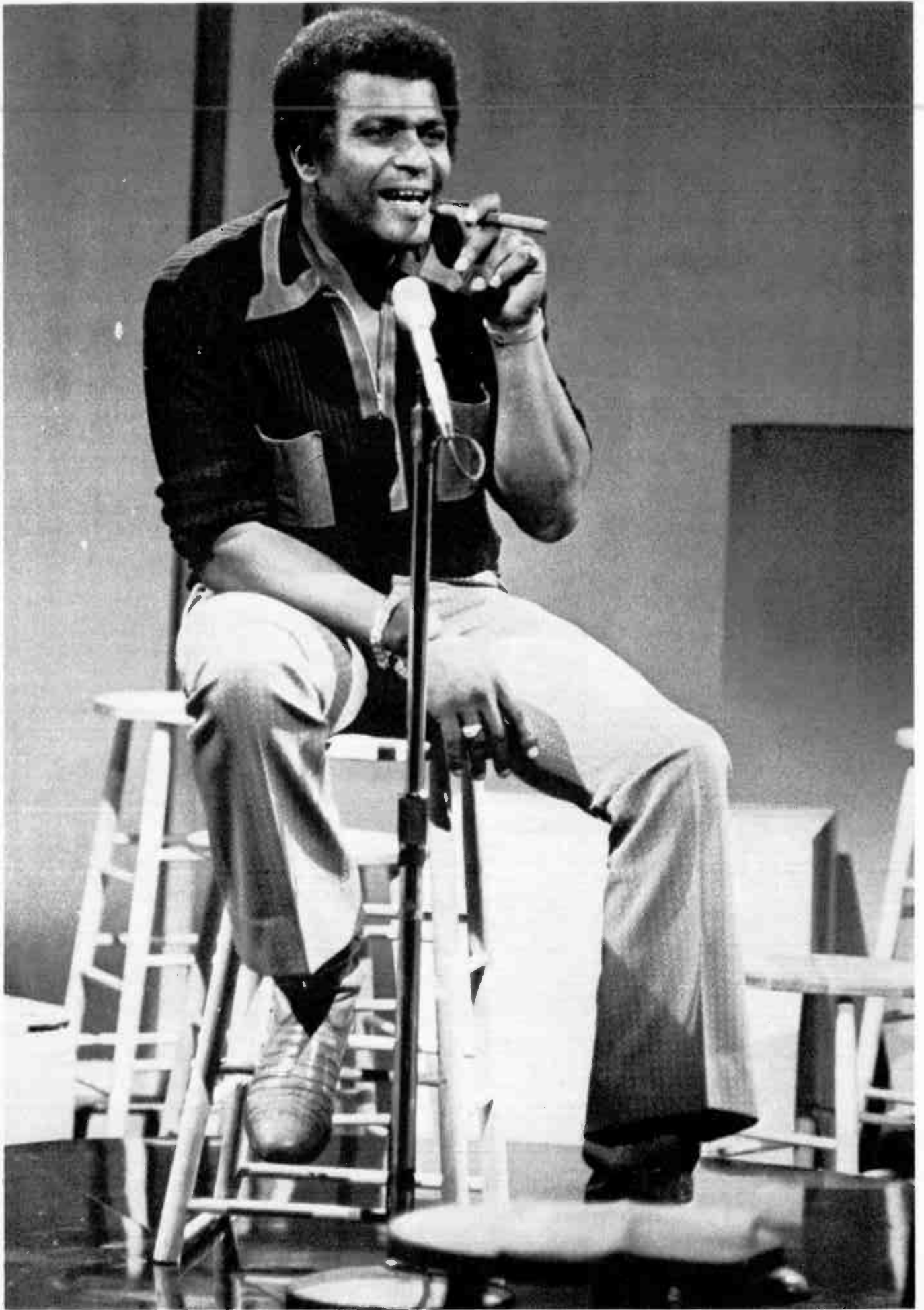
NYS residents add sales tax. Canadian orders add \$2.00 extra. Sorry, no other foreign orders accepted.

Send To: **MO87**
Country Music Magazine
Dept. GOCG
475 Park Avenue South
New York, N.Y. 10016

Name.....
Street.....
City.....
State.....Zip.....

- Send me GOSPEL FAVORITES BY RED FOLEY on LP for only \$6.45 (\$5.95 plus .50 post. & hand.).
- Send me GOSPEL FAVORITES BY RED FOLEY on 8TK for only \$8.45 (\$7.95 plus .50 post. & hand.).

NYS residents add sales tax. Canadian orders add \$2.00 extra. Sorry, no other foreign orders accepted.



Why Does CHARLEY PRIDE Go Around Telling People He KNOWS NOTHING? Because He's Deeply Religious, That's Why.

By ALANNA NASH

They're hanging over the railings of the Lord Beaverbrook Hockey Rink in St. John, New Brunswick, hoping to get a little closer to him, hoping he'll see them waving and wave back as he strides the stage in his shiny burgundy cowboy boots. He controls their emotions with a flick of his wrist or a nod of his head, making the women squeal when he blows them kisses, making the men laugh when he imitates their accents, making them all happy to be there, especially when he sings their favorites, *Kiss an Angel Good Morning*, *Kaw-Liga*, *Crystal Chandeliers*. Demonstrating that famous gapped-tooth smile, he is looking very pleased, indeed, as he surveys the 5,500 fans—500 more than capacity—who have crowded in for the second show. "I'm the most popular artist in Canada, bar none," he is to brag to a local television reporter later that night. ("Make sure the credits read L-E-Y, not L-I-E," he stresses.) "I relate to anyone who comes to hear me sing, whether they're a country fan or not. I just have that ability to communicate to anyone. If they come to see me out of curiosity, they leave a fan."

Odd, then, that a man who boasts about his rapport on stage would, off stage, inspire so many to say just how uncommunicative he is when not before the spotlights and the crowds. He is known as an exceedingly difficult interview, in that he answers in terms of "yep" and "nope," and the journalists who have attempted to uncover him, along with some of Pride's fellow entertainers, report that when he wants to, Pride can be uncomfortable company: arrogant and abrasive, egotistical, intimidating, pretentious, hostile and defensive. Some say he acts this way out of a fierce desire to protect his privacy, and that his publicized interest in numerology and astrology (he's a Pisces—March 18) was born half out of

a desire to find a topic of conversation which would divert interviewers from digging too far beneath Pride's surface. The reason? Depending on with whom you talk, it's either because Pride is self-conscious about his lack of formal education, and is afraid of sounding ignorant or of making grammatical mistakes, or because he is a highly intelligent man who does not want his fans to think he is smarter than they are, for fear of alienating them. Says singer-songwriter (*Delta Dawn*) Alex Harvey, "Charley's a very smart, very intelligent man. Super intelligent. But he plays himself real down. If you'd see him perform, you'd think, 'Well, God, that ole country boy probably got a 70 I.Q.', and that couldn't be more wrong."

Firmly believing a man should be given a chance to explain himself and to answer the "charges" brought against him, your intrepid reporter spoke with Pride between his two New Brunswick shows, and asked his thoughts on why people say such things about him. But mainly I wanted him to tell me, who is Charley Pride, and what motivates him?

When the question is put to him, Pride, sitting at a small table in a St. John hotel room, stares out the window at the wintry April day, and releases a slow smile that says he finds all this concern with "the real Charley Pride" quite amusing. But soon the humor in his smile fades away, and something akin to irritation takes its place.

"Most everyone wants to get inside of anybody, but try to understand that most people aren't gonna let you know any more than they want you to know," he begins with restraint. "I think I'm an open book. But people will say, 'Let's get off the stage and find out what the *real* Charley Pride is like.' Well, what are you askin'," he adds with a flash of anger. "You might say, 'I see you up there, and you look like

you're an ol' goody-goody guy, you're nice, most things I read about you are nice, I never hear too many bad things. Is that really you? Aren't you really some kind of cad when you get away?' That sort of thing.

"But I think I'm an open book," he repeats, sounding slightly more convincing than before. "I think I'm a good person. I don't think I'm no better or no worse than anybody else. Whatever I do, I try to be good at it. When I go on that stage, I try to make people just as happy as I can make them. Not only just for the money. The money will take care of itself. I'm doin' what I enjoy. I love to sing. I do. And I feel I am a servant. No matter how much I wanted to be a great baseball player, I wasn't put here for that. I was put here to sing. I'm blessed and I'm used as an instrument by the man upstairs to make people happy, but yet I'm selfish to the point of takin' care of myself, too. That's an art I had to learn. But I let other people decide how goody-goody I am by the deeds and the things I do. If you were to say, 'What is the real Charley Pride like,'" he continues, drawing out the words in a mocking manner, "Well, that's up to you to decide by watchin' me."

This is obviously not one of Pride's favorite topics. Your reporter now understands how Pride got the reputation as being a difficult, defensive interview. But while I am studying Pride, watching discomfort settle in his knitted eyebrows and trying to decide if I want to pursue this line of questioning, he picks it up himself and carries on, sounding not quite so intense.

"I'm not here to be scrutinized by my fans," he says, his speech full of the Mississippi dialect that disappears when he sings. "They would like to know what size shoe you wear (it's 10½D), and do they smell—that sort of thing. People

“I’m not here to be a symbol or an image, but I’m put in that position. . .”

want to stuff you, mount you up on the wall, like a deerhead, a trophy,” he adds bitterly. He pauses a moment, but when he continues, the bitterness is gone. “There’s just certain things you can find out about any individual, so I feel you do have to have some private things. You might say, ‘Well, I’d like to get inside your head and find out what makes your brain tick’. That’s hard for me to explain.”

What is not hard for him to explain is how he believes his fans think of him, and why he is as successful as he is—“America’s number one country singer,” as the emcee of the show introduces him.

“I think I’m the epitome of America,” he says. “In every sense of the word. I fit in everywhere because of the way I project and because of my beliefs—and because my fans let me be the total individual. You see,” he goes on, “I chose to be what I am in spite of. *In spite of*. A person of my skin color will say to me, ‘You look like us, but you sound like them’. And a white person will say, ‘You sound like us, but you look like them’. That’s what I call ‘skin hangups’. But when it’s all done with, even though it’s an unsaid thing, they’ll come to the conclusion, ‘Although it looks a little odd, he’s exactly what he

is’. In other words, I’m admired, I believe, not just for how good I sing, but for havin’ the courage to be myself in spite of the practice within our society to conform to the way people expect you to be. In the meantime, I was let be myself by the people who thought maybe they wouldn’t let me be myself.”

Because Pride was the first successful black country singer (he cut his first single, *The Snakes Crawl at Night*, in 1965), he is inevitably confronted with two issues: one, that he went into an all-white field of music to ready it for black integration, or, two, that Pride has always wanted to be white, or, at least, has always wanted respect and acceptance by white society, as exemplified by the fact that he sings totally without black nuances. With that in mind, it comes as something of a surprise to hear how Pride thinks of himself in regard to race:

“I’m no color. I’m just Charley Pride, the Man, the Individual. My ancestry is African, Caucasian and Indian, with maybe a little Chinese on my mother’s side. So, as a kid, I got to thinkin’ I better not be any particular color or race but the human race, and that I just better be one thing—Charley Pride, the man, Amer-

ican. I truly believe that’s what I am, and that I project that in everything I do. I’ve had people say to me, ‘Do you realize what you’re doin’ for your people?’ I’m not here to be a symbol or an image, but I’m put in that position by the mere fact of bein’ myself.

“As for my voice, I just happened to grow up singin’ country music that I heard bein’ sung by Ernest Tubb, Roy Acuff, Eddy Arnold, and I emulated—not imitated—they and the sound and the inflection that I heard and liked. If you didn’t see me, but just heard me, you’d put my voice with a white skin, because I chose it. Or, it could have been subconscious. I think it was a little bit of destiny, and a little bit a part of determination to be one’s self, in spite of. But it all comes back to skin hangups, because we’re eat up with ‘em. I consider myself not to have skin hangups, by the fact of my success, and because I’m able to walk out and be accepted as Charley Pride, a total individual flailing around in the midst of all the hangup folks.”

With such feelings of separateness, does Pride feel superior to the people around him? Does he think of himself as a phenomenon or a legend, as he’s often called?

“I’ve always been a thinker, but I don’t think about things that would boggle the mind,” he replies. “I’m an optimist, and I’m concerned with nuthin’ but good. That’s why I like positive, uptempo songs, like *The Happiest Girl in the Whole U.S.A.* and *Kiss an Angel Good Morning*. I always want to feel good, so I don’t dwell on things like ‘the great, great Charley Pride, the superstar’. That’s not good. I appreciate all that applause I got today, but I think of myself as just one of those people. Well,” he says, reconsidering, “I guess I’m not just one of them. I’m a big star, the way society goes. People tremble when I shake their hands. But I’d like for them to not be that way.

“Really,” he breaks off, twisting in his chair and fingering his silver identification bracelet (“C. Pride”), “let’s not get too deep inside of me, because when people look at somebody who’s a little different from them, they tend to start wondering. A lot of folks think robots or people like The Six Million Dollar Man have been planted here. I had a lady say to me the other day, ‘You’re not of this planet’. I don’t want ‘em to look upon me as some sort of god, or somebody bigger than they are. I’m not tryin’ to be humble or nuthin’. That’s just the way I am.”

Despite the claims that he does not strive for humility, Pride makes a point of never using the word “know,” saying he prefers the word “believe,” because, “There’s not but one person I believe that ‘knows’—my Maker.” He also makes sure

(Continued on page 63)

The
Brand New

Dolly Parton Doll





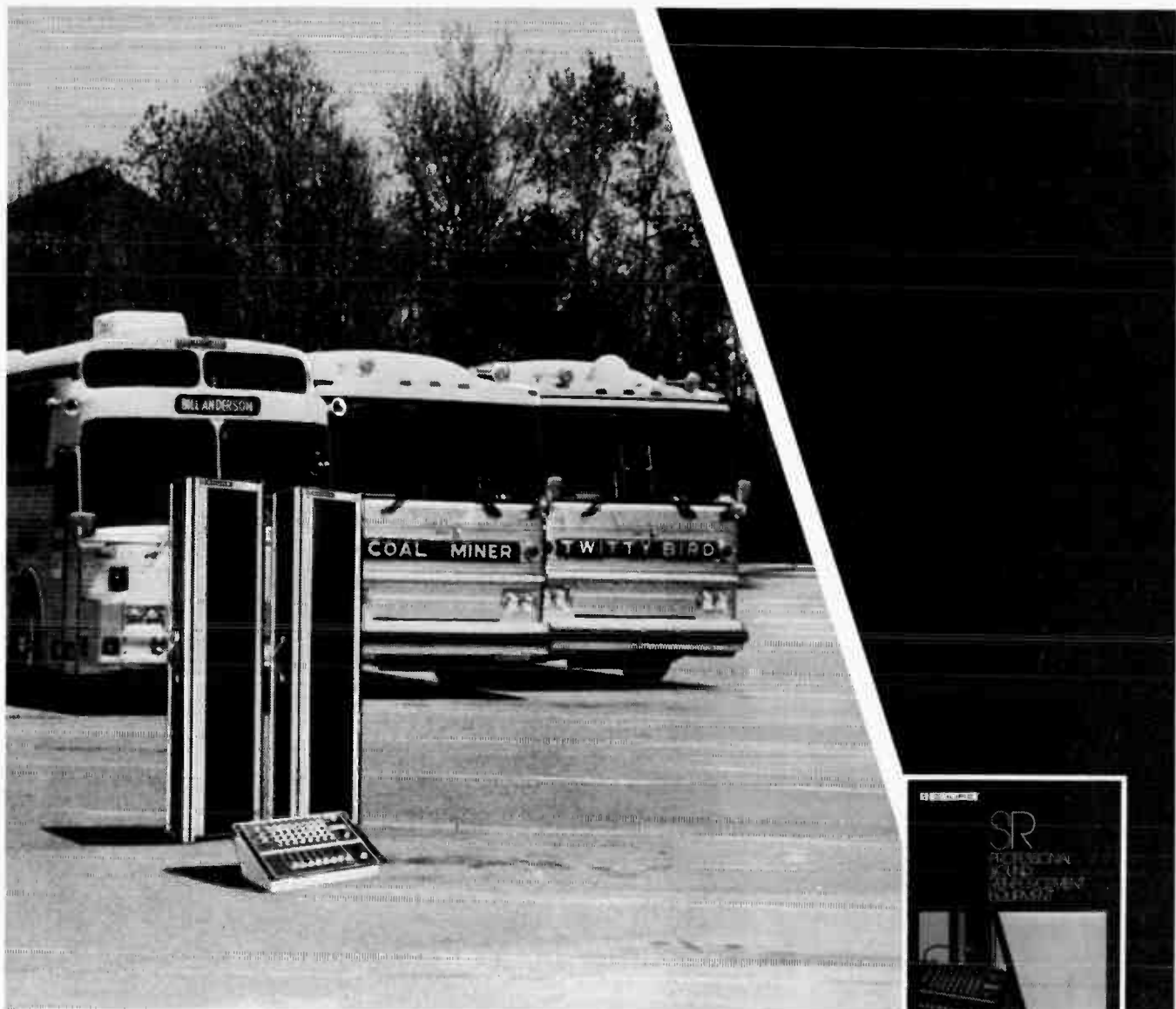
Here is your favorite country music singer in a beautiful new doll, perfect for every fan. It's 12" tall, poseable and complete from Dolly's famous hour-glass figure and long blond hair-do down to her beauty mark and red one piece jumpsuit with silver lame trim.

Send To: Country Music Magazine
475 Park Avenue South
MO87 New York, N.Y. 10016

Name.....
Street.....
City.....
State..... Zip.....

Only \$9⁹⁵

Send me.....Dolly Parton Doll(s) @ only \$10.45 ea. (\$9.95 plus \$.50 postage.)
NYS residents add sales tax. No foreign orders accepted on this product.



SR: The rough (and ready) riders.

Up at dawn. A quick trip to the next city, off the bus for a fast rehearsal set-up. A two-hour show and then back on the bus, and on the road. Again and again. With a rough and rough endurance-test schedule like that, you can't afford to take a chance on your sound equipment. That's why superstars like Bill Anderson, Crash Craddock, Mickey Gilley, George Jones, Loretta Lynn, Cal Smith, Conway Twitty and Tammy Wynette rely on Shure SR sound systems. SR is the big-sound system that's sized to fit road show

buses and vans. It's powerful enough for the biggest auditoriums, yet easy to set up for quick sound checks. And it survives the knocks and rough handling of countless loadings, unloadings, road bumps, set-ups, and take-downs. Consider the Shure SR sound for your shows. It's one of the few short cuts on the road to success.

Shure Brothers Inc.
222 Harrey Ave., Evanston, IL 60204
In Canada:
A. C. Simmonds & Sons Limited

TECHNICORNER

A superstar bus is typically equipped with the following components to cover most set-ups:

SR101 Series 2: Eight-input mixing console with linear faders, reverb, equalization, program and monitor outputs.

Two SR105's: 200-watt ultra-reliable power amplifiers. Features output meter, volume control, and needs no external cooling.

Four SR102's: Portable speaker columns that handle 100 watts, 100 to 15,000 Hz.

SR110: Line level monitor mixer. For stage monitor systems: Vocal Master PM300 power amplifier and Vocal Master VA301-S monitor speakers.



MANUFACTURERS OF HIGH FIDELITY COMPONENTS, MICROPHONES, SOUND SYSTEMS AND RELATED CIRCUITRY.

COUNTRY MUSIC

STAR OF THE MONTH





BARBARA MANDRELL

THEY SAID Billie Jo Spears

WOULD NEVER SING AGAIN



*But a good doctor & the right man
put her back on top.*

By Ellis Nassour

Billie Jo Spears and husband Mike Edlin turned off I-74 near the Iowa border and headed down U.S. 6 through Rock Island, Ill.

"This is really middle America," said Billie Jo as the couple paused a few moments at the old Rock Island train depot before continuing on to a club engagement in Moline. "Remember the song *Rock Island Line* from the 30s? Everybody from Woody Guthrie to Johnny Cash has recorded it. Whenever I heard it, I was instilled with a great national pride. But it means a lot more when you actually drive along and see it come to life."

Billie Jo had looked forward to this two-week gig (in Moline) for weeks—the longest she'd had in one place in months. She and Mike could "honeymoon" in a peaceful, settled atmosphere—at the local Holiday Inn, yet; do the show nightly at the Wells Fargo Lounge and Supper Club in the Highland Park Shopping Center; and still have time for "thinking and meditating."

The engagement got off to a rough start. The press and radio DJ's were kind, though, and things came together the second night. As word spread from satisfied customers, the audience built with each succeeding performance. So things improved, and during that gig, Billie Jo learned that her single of *Misty Blue* went No. 1 on the country charts, becoming her third consecutive No. 1 in less than a year.

After the dust settled, B.J. talked about her up-and-down career and personal life. Suddenly, after over 25 years in the recording industry, the public had made her into an "overnight success." What had taken so long to achieve "instant" recognition?

"I've asked myself that a million times," B.J. said. "I guess I'm finally doing something right, which is the truth. But even if I think real far back, I can't remember any other kind of life for myself other than being a country singer. That's probably what made me fight back so hard those times when I was about to throw in the towel."

'CUT OUT'

CLEARANCE SALE



1) Roy Acuff/Smokey Mountain Memories:

Roof Top Lullaby/Take Me Home, Country Road/Waltz Of The Wind/Just A Friend/Tennessee Central (No. 9)/Country Home Folk/Touch The Morning, many more!
MGM-H3G-4517



2) Roy Acuff/That's Country:

Walk A Mile In Your Neighbor's Shoes/That's Country/I Can't Find A Train/Beaver Creek Dam/That Glory Bound Train/Small Country Towns/Zeb Turney's Gal, more!
MGM-H3G-4521



3) Moe Bandy/I Just Star Started Hatin' Cheatin' Songs

Honky Tonk Amnesia/I Wouldn't Cheat On Her If She Was Mine/Smoke Filled Bar/Home Is Where The Hurt Is/Cowboys & Playboys, many more!
GRC-GA-10005



4) Moe Bandy/It Was Always So Easy

Somebody That's Good/Loving You Was All I Ever Needed/Home In San Antonio/I'm Looking For A New Way To Love You/One Thing Leads To Another, plus many more!
GRC-GA-10007



5) Moe Bandy/Bandy The Rodeo Clown

Somewhere That's A Woman/Nobody's Waiting For Me/Oh, Lonesome Me/I Sure Don't Need That Memory Tonight/I Stop & Get Up/Goodbye On Your Mind, others!
GRC-GA-10016



6) Lefty Frizzell/The Classic Style

Life's Like Poetry/She Found The Key/Sittin' & Thinkin'/Yesterday Just Passed My Way Again/I Love You A Thousand Ways/Down By The RR Tracks/Falling, more!
ABC-ABCD-861



7) George Jones/Tender Years

In Person/Old Brush Arbor/Small Time Laboring Man/Blue Side Of Lonesome/Seasons Of My Heart/Life Turned Her That Way/When My Heart Hurts No More, others!
RCA-LSP-4786



8) George Jones/Take Me

Gonna Take Me Away From You/Am I That Easy To Forget/Swinging Doors/The Lonely Know My Secret/Green, Green Grass Of Home/Flowers For Mama/From Here To The Door, many more!
RCA-LSP-4787



9) George Jones/Wrapped Around Her Finger

After You/Mama's Hungry Eyes/Ruby Don't Take Your Love To Town/I Just Got Tired Of Being Poor/You & Your Sweet Love/With Half A Heart/Divorce Or Destroy, more!
RCA-LSP-4801



10) Loretta Lynn/Enter-tainer Of The Year

Rated X/Til The Pain Outwears The Shame/I'm All He's Got/Legend In My Mind/Ain't It Funny/Yesterday Will Come Again Tonight/Hanky Panky Woman, more!
MCA-MCA-300



11) Dolly Parton & Porter Wagoner/Burning The Midnight Oil

Somewhere Along The Line/The Fog Has Lifted/I've Been This Way Too Long/Through Thick & Thin/More Than Words Can Tell/On & On, more!
RCA-LSP-4628



12) Elvis Presley/Good Times

I've Got A Thing About You Baby/Take Good Care Of Her/Loving Arms/She Wears My Ring/Talk About The Good Times/If That Isn't Love/My Boy/Spanish Eyes, more!
RCA-CPL1-0475



13) Charley Pride/Just Plain Charley

(I'm So) Afraid Of Losing You/A Good Chance Of Tear-Fall Tonight/Me & Bobby McGee/A Brand New Bed Of Roses/I'm A Lonesome Fugitive/It's All Right, many more!
RCA-LSP-4290



14) Roy Rodgers/Happy Trails To You

Cowboy Heaven/A Very Fine Lady/Hoppy, Gene & Me/Tennessee Cold/Happy Trails/Cold, Cold Heart/Movie Trail/Melody/Good News, Bad News/Don't Cry, Baby, more!
20TH CENT.-9209-467



15) Mel Tillis/Would You Want The World To End

Mama's Gonna Pray/Best Way I Know How/Stolen Wine/Gonna Burn Some Bridges/Your Memory Sure Gets Around/Letter After Letter/Burden Of Love/Eve's Garden, more!
MGM-SE-4841



16) Mel Tillis/I Ain't Never

Neon Rose/One More Time/It's My Love (And I'm Gonna Give It)/The Sweetest Tie/Memory Maker/I Talked About You All Over Town/Over The Hill/Title Song, more!
MGM-SE-4870



17) Mel Tillis/Let's Go All The Way Tonight

I See Heaven In You/You Are The One/Mr. Right & Mrs. Wrong/Just Two Strangers Passing In The Night/They'll Never Break The Chains/Don't Let Go/Happyville, more!
MGM-SE-4937



18) Kitty Wells/Forever Young

Too Much Love Between Us/I've Been Loving You Too Long (To Stop Now)/What About You/My Love Never Changes/Don't Stop The Honey-moon In My Heart/Tittle Song, more!
CAPRICORN-CP-0146

BONUS

ORDER 5 LP'S AND PICK 1 MORE FREE!!!
ORDER 10 LP'S AND PICK 3 MORE FREE!!!

ONLY \$3⁹⁵ EA.

SEND TO: Country Music Magazine
Dept. SCC1
475 Park Avenue South
New York, N.Y. 10016

NAME _____

STREET _____

CITY _____

STATE _____ ZIP _____

All records are \$4.40 ea. (\$3.95 plus \$.45 plus postage & handling).

- I have ordered 5 records plus 1 FREE LP for only \$22.00 (\$19.75 plus \$2.25 post. & hand.).
- I have ordered 10 records plus 3 FREE LP's for only \$43.00 (\$39.50 plus \$3.50 post. & hand.).

Enclosed is my check/money order for \$.....
NYS residents add sales tax. Canadian residents add an extra \$2.50 for post. & hand. No other foreign orders accepted.

Check Choices Below:

- 1 7 13
 2 8 14
 3 9 15
 4 10 16
 5 11 17
 6 12 18

Be Careful To Check
The Correct Choices.



“ I had people looking out for me, but the wrong ones. ”

“I grew up on a farm in Vidor, Tex., outside of Beaumont. Dad was a truck driver and gone a lot. Whatever musical influences I had as a child came from my mother, Myrtle. She used to always play the guitar—and I’ve just automatically associated country music with guitars since. Mama was quite good and worked with the Light Crust Dough Boys, in addition to playing guitar for the Vidor Pentecostal Church. It was simply a way of life that I grew fonder and fonder of.

“We used to all sit around and listen to the Opry, and I’d love it when they’d play Kitty Wells and Patsy Cline records on the radio. I’d hear Patsy sing and wish as hard as I could that I could sing like her. But back then I never dreamed of being in the business. I didn’t even think of it as a business.

“At 13 I recorded my first song. It was something I had written, *Who Do You Think You’re Foolin’*. The song was really foolish. Jack Rhodes kept that tape for many years, and I used to dread listening to it. He threatened me with it all the time—in a joking manner. He’d say, ‘If you don’t do so-and-so, I’m gonna play that tape for everyone in Nashville!’ I was so terrible. It was just me and a guitar and I sounded awful. That same year I also made a single for Abbott Records. It was called *Too Old For Toys and Too Young For Boys*. For a children’s song, it garnered quite a bit of attention. The B side was a number called *I Des I Dotta Do* and Mel Blanc, wonderful, dear Mel, recorded that in a Bugs Bunny voice and it was a tremendous hit for him. And not too bad for me at that age.

“It got me my first taste of the big time. I had just finished appearing at the Dogwood Festival in Woodville, Texas, and Jack Stearns, a promoter, was there. I was flabbergasted when he asked if I’d like to go with George Jones and Oiley Duff and be on a big show in Houston. Well, I thought that was great.

“We all jumped into Oiley’s big Cadillac and drove all the way to Houston with the windows down. By the time I walked on stage I had laryngitis. Over the years I’ve read several articles where it said I

had stage fright, but it wasn’t. I’d like to set the record straight. I’ll admit I was nervous—it was my first big concert and I was on with some very big names. I walked out on stage, the spotlight hit me, and I couldn’t say or sing a word. I was so embarrassed! They all felt so sorry for me that they even paid me for the night. I went backstage and cried in George’s arms. Then I went home and cried for a week.”

Following her auspicious concert debut, B.J. did several appearances on the Louisiana Hayride and worked weekend dates. Soon the singing began to affect her schooling. She decided, with prompting from her parents, to drop singing except for performances at school, where she was a perennial in amateur contests and benefits.

“I was one of those crazy kids who loved school!” said Billie Jo. “Now, don’t laugh, but I was a cheerleader. Can you imagine that? My favorite subject was civics—and I was failing it. My teacher, Miss Wright, was demanding. She told me, ‘With as many songs as you’ve learned, there’s no reason why you can’t memorize the Gettysburg Address to pass this subject.’ She gave me ‘till three o’clock the next afternoon to learn it. I went home and, playing like it was a country song, memorized the Gettysburg Address.”

After graduation B.J. bounced from odd job to odd job, including a four-year stint as a fender lizard (drive-in car hop). She’d work music dates whenever possible, helping create jobs when there were none.

“I loved to dance, and with four brothers, I had many opportunities. On weekends, we’d go to clubs in the Beaumont area. The owners knew me. They’d see me dancing and come ask me to get up and sing. It didn’t take much arm-pulling. That led to regular work—with pay—and to doing singing spots on local TV.”

Though she is evasive about it, except to tell you the year was 1954, during the period immediately before or after graduation Billie Jo married a local boy. The couple had two children, Tim and Kevin, then divorced. During a brief second mar-

riage, B.J. had a third son, Ronnie. When her first marriage ended, B.J. went to Mineola to live with mentor and friend Jack Rhodes and his wife.

“I got more deeply involved than I ever thought possible with country music. Jack and I wrote quite a few songs. Some were recorded by Connie Smith, the Willis Brothers, Jean Shepard, and Buck Owens, who became a good friend. After a year and a half, Jack decided it was time to go to Nashville for the big test. I did demos of songs we’d written for Pete Drake. Kelso Herston, A&R man for United Artists, heard one of the tapes and asked if I was available for a contract. We said, without any hesitation whatsoever, ‘Yes!’ That was 1962. I was so thrilled. My head was so big you couldn’t touch me!

“My first release was *You’re Too Much Like Me*, co-written by Whitey Ebner and Jack Rose. It was a moderate success. There were a couple of singles which did okay, then came *Easy To Be Evil*, written by Curtis Haskins, Jack and me. This was my first big hit and put me on the map, so to speak.”

After four years with UA, B.J. got restless when things did not keep happening for her. One source of B.J.’s unhappiness might have been that Herston left UA and went to Capitol; she did likewise and during her five-year association with that label, Billie Jo had several Top-20 charters and three smashes, *Mr. Walker (It’s All Over)*, *It Coulda Been Me*, and *Marty Gray*. *Mr. Walker* would have been B.J.’s first number one song. It made it as far as number two only to be edged out by Sonny James’ *Running Bear*. The original Capitol contract was for one year with options; a right the label exercised four times—at which point B.J. exercised her valued woman’s intuition.

“At UA I had only singles, but over at Capitol I’d gotten up to eight albums. But I was also getting type cast. And that scared me to death. The material was slipping, too. I felt I was being put into a comedy category, and that’s not what I wanted.”

So Billie Jo left Capitol, and found that the other labels did not come running to

The \$9⁹⁰* Willie Nelson Special!

Now get 3 big Country Willie
hit records...plus a great
FREE double bonus...all for
one incredible low price!



You don't get one...

Not two...

But all three great hits



COUNTRY WINNERS

My Own Peculiar Way/One Day At A Time /Night Life /The Party's Over/I Walk Alone/Hello Walls/Mr. Record Man/Streets of Laredo/Funny How Time Slips By.



SPOTLIGHT ON WILLIE NELSON

Bloody Merry Morning/Today Started Loving You Again/Wabash Cannon Ball/Everybody's Talkin'/I'm So Lonesome I Could Cry/San Antonio/Yours Love



COLUMBUS STOCKADE BLUES

Seasons of My Heart/I Love You Because/Go On Home/Fraulein/Don't You Ever Get Tired/I'd Trade All of My Tomorrows/San Antonio Rose.

All 3 records Only \$9⁹⁰
***8TK Tapes Only \$12⁹⁰**

SPECIAL MONEY-BACK GUARANTEE

Order This Special Trio Now And When It Arrives Listen To It For 10 Full Days. If You Are Not 100% Satisfied, Return The 3 Albums And Best Of Country Music For A Full Refund. But Keep The Record/Tape Cleaner FREE!

PLUS this FREE Double Bonus



The New "Best Of Country Music Vol. 3", Shown On Page 63 This Issue. A \$3.95 Value—FREE!!

PLUS

Either A Chemically Treated LP Wiping Cloth OR 8TK Tape Cleaning Cartridge

For a friend:

Send To:
COUNTRY MUSIC MAGAZINE
Dept. WNB
475 Park Avenue South
New York, N.Y. 10016

Name.....

Street.....

City.....

State.....Zip.....

PLEASE PRINT CLEARLY!!!

Send me all 3 LPs plus Free Wiping Cloth and Book for only \$10.65 (\$9.90 plus \$.75 post. and hand.).

Send me all 3 8TKs plus Free Head Cleaner and Book for only \$13.65 (\$12.90 plus \$.75 post. and hand.).

MO87

For you:

Send To:
COUNTRY MUSIC MAGAZINE
Dept. WNB
475 Park Avenue South
New York, N.Y. 10016

Name.....

Street.....

City.....

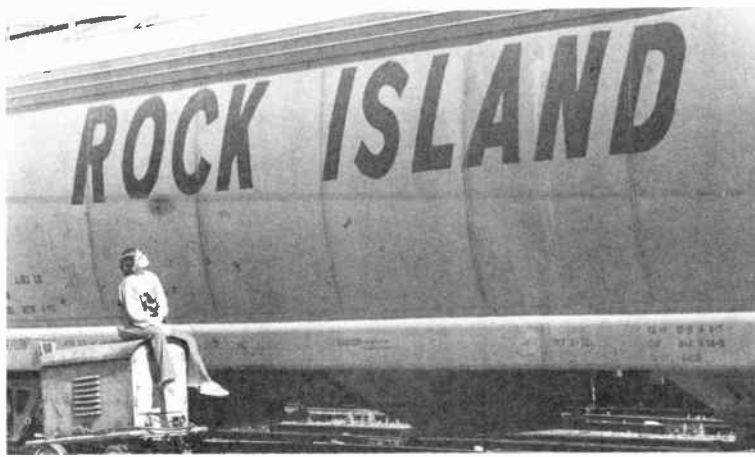
State.....Zip.....

PLEASE PRINT CLEARLY!!!

Send me all 3 LPs plus Free Wiping Cloth and Book for only \$10.65 (\$9.90 plus \$.75 post. and hand.).

Send me all 3 8TKs plus Free Head Cleaner and Book for only \$13.65 (\$12.90 plus \$.75 post. and hand.).

MO87



"I can't remember any kind of life . . . other than being a country singer."

sign her up. She fell back on road work and worked one-nighters intently. Then, in 1972, a crisis struck when B.J. developed polyps, a kind of tumor which cripples the throat.

"The doctors told me I'd never be able to sing again, but I'm what you call hard-headed. Also, singing was my entire livelihood. When the situation got better I went back on the road, but after each night's work I'd lose my voice. During a string of dates in Florida it got so bad I couldn't talk for a couple of days. Mike, who'd been playing steel in my band, became very concerned and kept telling me, 'You better go see a doctor'. Finally, he took me to this doctor . . . He told me that even if I followed his strict instructions, I may never be able to sing again. He'd look at my throat and say, 'You've abused yourself and your voice badly' over and over. He told me part of the treatment would mean no drinking, smoking, talking—or even whispering—for at least six months. I didn't know whether to stay or not.

"I wasn't well-off financially, but I couldn't sing either. When I discovered this doctor treated a famous New York opera singer for polyps and restored his voice, that made up my mind. I remembered Andy Lasick, who'd always been good to me when I played his club, the Big Still, in Ft. Myers (Fla.). I gave him a call and went by to see him. He proved to be a very good friend and said 'Don't worry. I'll find something for you to do.'

"Mike stayed behind and got a job playing in the club band. I did a little bit of everything during my treatment. God was really with me in the selection of the doctor. Who would have thought we'd go to someone who knew a singer's throat. He told me never to drink iced beverages before, during or immediately after a show. Ice caused the vocal cords to swell. Today, I still have to be careful, and though I've been a good girl, I have problems from time to time."

Billie Jo explained that the months in Florida were "difficult, depressing, and very trying. Not to speak for that long a time. And the uncertainty of not knowing what the future would be. At night I'd get so disgusted, so disheartened. I felt I

couldn't do anything. There were times when I just wanted to quit life! I was ready to give up, but I was fortunate. I had Mike around. He'd say, 'Hey, just give it time. Now keep saying that to yourself'. I don't know what I would have done or what it would have been like if he hadn't been there."

People had begun wondering what had happened to Billie Jo Spears. Little did they know she was answering the phone—in a whisper—at Lasick's package store next door to the club. Herston had left Capitol and was back at UA, and had been trying for weeks to locate Billie Jo.

"He found me in Florida. I picked up the phone one day—and talk about surprises! I sure needed a lift. He said, 'Hey, why don't you keep in touch? Everybody's wondering where you're at. We haven't forgotten you. We all still love you'. I've never forgotten how much that call meant. Kelso also told me to come on back home and sign with UA."

In July, 1974, with her voice regained, B.J. returned to Nashville and the next month re-signed with UA.

By 1975 Billie Jo had amassed 10 albums on Capitol and again on UA, but when the majority of her fans think of her—or when writers do an article—they rarely recall anything beyond *Mr. Walker* and her first No. 1 record, *Blanket On the Ground*.

"I guess I'm just one of those that sit back and fade comfortably into the woodwork—Billie Jo Spears and the wallpaper. Gee, aren't they pretty?"

Billie Jo is not easy to know, nor is she overly friendly. At first meeting, one gets a distinct feeling of coldness. She is adamant about not discussing her previous marriages, leading some interviewers to encounter her wrath by going and digging, trying to find scandal. There really isn't any. She just didn't like her previous husbands after the weddings. Unless cornered, B.J. does not mention the difference in age between she and Edlin.

"We won't get into that," she said with a laugh. "That's getting a little too personal. Unlike some artists I don't want to spread my personal life out on a table for all to see. That's mainly because of my

children."

Given the chance, however, B.J. can change drastically. After a few hours in her company, you find she becomes an affable, warm human being who's been through hard times and lived to tell about it—with an astonishingly marvelous sense of humor intact.

A friend noted, "B.J.'s been snakebitten so many times it's taken a long time for her to learn to relax and enjoy people and realize they are on her side and want to be friends."

Billie Jo admits that it was not until her marriage on August 8, 1975, to Edlin, who is 15 years her junior, that she became a very trusting person.

"He's my right hand on and off stage. The few years between us has never presented any problem. I guess I just think young. You know, if the age difference was the other way around no one would give it a second thought. Seriously, though, the age difference is something we never think of unless we are reminded of it. You know, you're only as young as you feel.

"There have been so many good people in this business who cared about me over the years. I never knew how many until recently. But, you know, there was never anyone like Mike. Where men were concerned, I was always going from the frying pan to the fire. It interfered with my work after awhile. I had people looking out for me, but the wrong ones. But Mike rescued me from all that. This time marriage didn't scare me. For the first time, it's wonderful!"

Now that Billie Jo Spears is back singing, is she enjoying herself? "Well, in a word, yes. The traveling is tedious, but, I guess you have to love this business to contend with the pressures and demands. I do love it—now.

"I am more confident on stage and in the studio. I hate to listen to my old records—they're horrible. Ray Price put it best when he said 'I don't want to sing the way I used to'. I agree, Ray! I've gained self-awareness in what I'm capable of doing. I'm a different person all around because for the first time I know I'm accomplishing something and finding public acceptance."

JOIN **THE SONGBOOK CLUB** NOW

FOR JUST \$1.00! and you will



Impress your friends; playing guitar is easy when you have our Songbooks. Thousands of professionals and amateurs alike are already members of The Songbook Club.

- | | |
|--------------------|-----------------|
| WAYLON JENNINGS | WILLIE NELSON |
| EAGLES | DOLLY PARTON |
| LINDA RONSTADT | JIMMY BUFFETT |
| JOHN DENVER | JOHN PRINE |
| HANK WILLIAMS | JOHN STEWART |
| RONNIE MILSAP | GLEN CAMPBELL |
| JESSI COLTER | CONWAY TWITTY |
| KRIS KRISTOFFERSON | DOC WATSON |
| OLIVIA NEWTON-JOHN | MAC DAVIS |
| CHET ATKINS | FREDDY FENDER |
| EARL SCRUGGS | EMMYLOU HARRIS |
| NEW RIDERS | MARSHALL TUCKER |
| CHARLIE DANIELS | CHARLIE RICH |
| MEL TILLIS | C. W. McCALL |
| ARLO GUTHRIE | BOB DYLAN |
| EDDY ARNOLD | POCO |

PLUS HUNDREDS OF OTHERS!

You will be playing many songs by the artists listed above, as well as many others. In fact, our extensive catalog contains over 300 titles of music books.

- ★ Receive the updated **World's Finest Music Catalog**, FREE six times a year.
- ★ Be entitled to featured bonuses and specials as a member.
- ★ Never be under any obligation to buy anything at any time.

Learn to play the easy way!

Songbooks teach you how to play your favorite songs. Complete lyrics, guitar chords, piano music . . . all there in clear, easy to learn form. With our fantastic selection of songbooks and instruction books, you can learn to play guitar and piano without the aid of a teacher!

The World's Finest Music Catalog!

We keep a constant supply of all the items listed in our informative catalog, and most orders are shipped within 48 hours after we receive them. This assures fast delivery of your books. And, as new songbooks become available they are automatically added to the Catalog to keep you informed.

Shop from your own home!

Enjoy the convenience of buying your music books through the mail. Our huge selection of songbooks, instruction books, and books on music is better than you will find in any store; and with our regular sale and bonus items, you really can't afford *not* to join **The Songbook Club!**

THIS COUPON IS FOR YOU

GIVE THIS COUPON TO A FRIEND

Morninglory Music
P. O. Box 6407, Santa Barbara, CA. 93111 SCM

Please enroll me as a member in **The Songbook Club**. I wish to receive all of the great benefits listed above, and I understand that I will never be under any obligation to buy anything at any time. I enclose \$1.00 for membership costs.

Name _____
Address _____
City _____ State _____ Zip _____

Morninglory Music
P. O. Box 6407, Santa Barbara, CA. 93111 SCM

Please enroll me as a member in **The Songbook Club**. I wish to receive all of the great benefits listed above, and I understand that I will never be under any obligation to buy anything at any time. I enclose \$1.00 for membership costs.

Name _____
Address _____
City _____ State _____ Zip _____

The Fans Never Forgot

JIMMY DEAN

By
Ellis Nassour

"Whoa!" said the shirtless Jimmy Dean to quiet his dog. "Try not to get too excited, Barney, after all the press is here." Jimmy bent down in the vestibule of his \$125,000 Tenafly, N.J., home and Barney gave him a kiss. As Jimmy stood erect, he asked, "Well, aren't you going to thank me? I could have let him bite you!"

Jimmy and Barney led the way into a den the size of some people's homes. "Excuse me a minute while I put a shirt on. I wanted to forget you were coming and slept late. Make yourself at home." When he returned, the phone rang. "Business. You'll have to excuse me again." When Jimmy finished the call, he relaxed in a recliner chair as Mrs. Dean served coffee.

"We've been living here 18 years. When I came to New York for the CBS morning show, Mary Sue and I didn't want to live in apartments, so we rented a house. It's nothing fancy—no tennis courts, golf course, or swimming pool—but like Barney, I guess. Watch what you say; he's right by my side! He's an original Heinz 57 dog but we wouldn't trade him for all the purebloods in the world. Same with the house. We love the city; it's close and just far enough away. The neighbors are nice. It's home. But I guess I should tell you we'll be moving to South Carolina in about two years. I've bought the property but I'm running the architect

nuts. He said, 'You can't have a home that's half Colonial and half modern!' And I said, 'Yes, I can if I'm paying for it'.

"Mary Sue and I enjoy our golf. I want to be able to hit that ball year round. Been carrying a 17 (handicap) and playing to a 14—and she's right up there. I want to be closer to the water. We keep our inboard, 'Li'l Bad John', in the driveway, but have to keep 'Big Bad John' (their 47-foot cabin cruiser) in South Jersey. In the winters, we dock it in Fort Lauderdale 'cause we do most of our fishing there."

Jimmy stays on the go constantly. Since 1969 he has been top public relations man for Jimmy Dean Sausages, which he owns with younger brother Don. The firm began on a regional basis in Texas and in 1975 realized gross of \$60-million. But last year, Jimmy was thrown, quite voluntarily, back into the recording field.

In 1972 Dean had packed up and quit records. Trailing him was a string of hits: *The First Thing Every Morning, PT-109, To A Sleeping Beauty, Little Black Book, This Ole House, Dear Ivan*, and the multi-million selling *Big Bad John*.

"I left the recording business because I wasn't enjoying myself anymore. I'd worked hard and heck, had a helluva lot of fun, but things, such as attitudes of producers and musicians, changed. It was 'Sit down, get it done, and get the hell

out.' "

The magic returned in January, 1976 when Dean met producer Gary S. Paxton at Casino Records in Houston. Soon Paxton had Jimmy in the studio and he recorded *I.O.U.* The single zoomed in sales, becoming the fastest breaking record in the history of the industry. It was officially certified Gold within 13 days and within a month went Gold in Canada. The tune was not only No. 1 on country charts but also hit The Top 10 on pop charts.

Dean noted the wayward history of *I.O.U.*: "It's a simple, old-fashioned recital number," he said, "in which a man fumbles through his wallet and finds a bunch of *I.O.U.s*—all owed to one person, his mom. I first did the song for my ABC Mother's Day show in 1963. Mail response was tremendous. I was with Columbia and took the song to Mitch Miller, who turned it down. 'Sure, it's pretty, Jimmy,' he told me, 'but it's talky, schmaltzy, and too long.' It ran over six minutes and the average was three. When I was coordinating material for the Casino sessions, Willie Bruffie, my secretary for 18 years, found *I.O.U.* in a desk drawer and we started talking about it. She said, 'I want you to record this. I know you always wanted to.'"

So Jimmy's mother, Mrs. Ruth Dean of





And when he started recording again, after 6 years away from the music business, they bought a million copies of his first disc. Now he's touring again, doing some fine TV work, & still selling a heap of sausages.

Plainview, Texas, finally got her due. "I made sure she got the very first copy. When it arrived she called and said 'Jimmy, I sure do appreciate you sending me your record.' I asked, 'Have you heard it, Ma?' She waited a minute and then said, 'No, son, I'm sorry to say I haven't. I've forgotten how to work the 45 part of the stereo.'"

Later, Dean said, "People always ask 'What's the one thing that's made you happiest?' I can't answer with just one. To say I'm content, I cannot. I have a great lust—for life. Now, get it right. It's been good. The man upstairs smiled on me."

Jimmy's dad, a hard-shell Baptist preacher who sang with the original Stamps Gospel Quartet, left home when Jimmy was 11. "I used to think the only reason they brought me through when I was a baby was that they needed another hand! We were so poor I started pulling a cotton sack with Mom when I was six. It was especially hard after Dad left, but Mom had such strength some rubbed off on us. There wasn't much Don and I didn't do—digging ditches, cleaning chicken coops, piling hay, and stealing watermelons. But we were never bad kids. Mom taught us we could be poor and still be proud.

"I only made it to the eleventh grade. The kids laughed at my clothes, which

were second-hand or things mom made. I'd go home and tell her how miserable I felt being laughed at and she'd say 'You have to feel sorry for people like that'. I'd daydream of having a beautiful home, fancy car, and nice clothes. I don't have the first dollar I made. Spent it. On six pounds of bologna, which I ate plain in less than 15 minutes! I still love bologna. It's my second favorite after sausage."

Mrs. Dean, "who's 80 but looking 60," lives in Plainview in a house Jimmy and Don built. "Her friends are there and that's where she wants to be. She has the most beautiful blue eyes. I get mine from her. Looks, too. She influenced me musically, teaching me to play the piano. She still plays! From there I went on to learn the harmonica and accordion.

At 18, Jimmy left Texas for the Air Force. He was a radio operator/mechanic "and general all-around hell-raiser. I did all sorts of things, *only* I got caught! One of the worst times was a day when we were cleaning the radio shop. I had a broom and was on a work bench cutting up. All of a sudden, where I was getting huge laughs, it got so quiet you could hear the zippers in a men's room. I looked around and there was this lieutenant who hated me. I got it from then on."

He became a performer in the service: "A bunch of guys worked a club in D.C.,

where I was stationed, and one of them took sick. I carried this old accordion around all the time and I was asked to sit in with them for a fourth of the tips. I was broke—and that's how this whole thing started! I did club work until I came out. Started at Harry's Tavern across from the Greyhound Terminal at 12th and New York Avenue.

"There was quite a bit of money floating around. My salary was \$25 a week but tips were good. On base our master sergeants loaned money—\$10 for \$20 on pay day. I didn't think that was right, so I started loaning \$20 for \$25, which still isn't a bad lick. Never lost a dime. I had a thousand to \$1,500 a month, which didn't endear me any to the brass."

After the Air Force, Jimmy settled near Washington "not because I liked D.C. but I figured working clubs was easier than being on the south end of one of those huge pipe wrenches with the Peerless Pump Company in Texas. I guess the best thing about Washington was that I met my wife there. She was racking balls in a pool hall. She'll kill me for saying that! No, I was working a club and she and a girlfriend came in. They were going to George Washington University. I talked to her and made a date. Then I had to go and break it. I didn't see her for a long time. A year later she came in another

club with a date who liked country picking. At one point he went to the rest room and I rushed over and got her phone number—which goes to prove you should know better than to pee around a hillbilly band.”

Jimmy and Mary Sue, a statuesque blond who can still turn fellas' heads, dated for a year. “I wouldn't marry him when he was drunk,” said Mary Sue, “and he wouldn't ask me when he was sober, so it went on for a long time.” The couple married in 1950, by which time Jimmy had begun doing local radio.

“It wasn't long before I realized TV was the monster. I went to station WMAL and auditioned. I was set working there when one day I read CBS was auditioning for a morning country show. I decided to throw my hat into the ring.

CBS took Jimmy's bait “thanks to the ignorance of many of the network officials in New York. They didn't know me from Eddy Arnold or Ernest Tubb, and to them I was just as big!”

So a virtually unknown Jimmy Dean hit the network air waves live and doing two shows a day: “We had to—no tape back then. We did one for the East and one for the Central Time Zone (delayed telecasts on film were seen in the West).”

Besides TV, Jimmy was making records. He cut his first single in 1953 for Pasadena-based Four-Star Records. *Bumming Around* back with *Please Release Me*. It was an immediate hit, selling over 700,000 copies. In July, 1957, Dean signed a one-year contract, with options, with Columbia.

“A year and a half later the legal staff at CBS decided to let my contract drop since I wasn't selling records,” laughed Jimmy. “Unfortunately, there was a huge lack of communication. Just at that time *Big Bad John* was released and had sold over a million before we got around to signing a new contract—a situation which tended to contribute to a very nice deal.”

He did an album of hymns for CBS. “It was produced in a very New York style by Mitch Miller and I told Columbia I was country and wanted to record in Nashville. They set me up with Don Law, who produced Johnny Cash, Marty Robbins, Johnny Horton, Lefty Frizzell, and Bob Wills.

“That summer I'd appeared in a stock production of *Destry Rides Again*, which Andy Griffith did on Broadway. I met an actor whose name was John. He was six-five and built like a football player. He was the only guy I ever had to look up to, so I called him Big John. On the plane to Nashville I was sitting trying to compose a fourth song for the session. I started writing what had been going around in my mind. I always thought Big John had a powerful ring, so in less than an hour and a half I put John in a mine and killed him.

Jimmy wrote and recorded some of the

best country tunes of his era but, “Would you believe I turned down *Battle of New Orleans*? When the Singing Fisherman (Horton) brought it to me, it was 11 minutes long, and I was the one who complained about the length that time. The version I got was wild and wooly, though. It was cut down and cleaned up quite a bit before Johnny recorded it.

In 1963 Jimmy broke more new ground when ABC launched him into prime-time television with a Thursday night series. It was a runaway smash and Dean got the title “Mr. Country.” He had tough competition each week from his dog, Rowf, a scene-stealing puppet created by Jim Henson of Muppets fame. Molly Bee and Roy Clark were costars and new country talent, such as Roger Miller, was regularly introduced.

“Molly was a super lady—she's singing better now than ever. She used to say she never thought she'd be doing a duet with



Jimmy & wife Mary Sue.

a belt buckle. I stand six-three and she's so tiny that's about where she came to. Roy was the most talented man I ever fired. I hated to do it, but he couldn't get anywhere on time. But we had fun and when I see him to play golf today, we still laugh about those days. Roger first set the world on fire on my show. Gave me the one-of-a-kind Golden Door Award—on it he had inscribed, ‘You opened the door for me. I'm forever grateful.’

“Thinking a wider audience would watch and some country would rub off on them, I mixed country with pop. My theory was that if we stuck strictly with country we'd only have people who listened to country all their lives. There were a lot of folks who said, ‘Jimmy Dean—he ain't country.’ Six weeks after we hit, ABC called a meeting to say we'd be off in 13 weeks. I told them, ‘When we go, it's not going to be ABC but Jimmy Dean. I'm the one who's going to have to live with it. Let's do the show my way’.

“I got rid of all the fancy arrangements and went to straight country. We didn't make hayseed of it—there were no wagon wheels or hay bales. We didn't overproduce the music, trying to make a silk purse out of a sow's ear. We endeavored

to present it for what it was—a prestige product. I figured that a flooded fifth chord would knock the hell out of a jazz musician, but that we'd be losing Lubbock. And I wanted to keep Lubbock. I guess ABC said ‘Let's humor the s--- for a few weeks. I became producer, production coordinator, and supervisor—and the show lasted two-and-a-half years!’

Throughout Jimmy's run, however, there were tugs-of-war. The network, seemingly embarrassed by Dean's coup, would announce the program's cancellation; then thousands of sacks of mail later they'd reverse the decision, and begin the game anew. In 1966 the show was finally canceled.

Dean made the cover of *TV Guide* in July, 1965. The same year he left Columbia and was without a label for two years.

Prior to hitting the nitery circuit, Jimmy made his dramatic TV debut in an episode of Fess Parker's *The Daniel Boone Show* on NBC. The following season and until January, 1970, he was a semi-regular in the recurring role of Boone's friend, backwoodsman Josh Clements. This new assignment for Jimmy came from a chance meeting with Parker at the Indianapolis 500.

“Fess is as big as a skin mule and very conscious about his size. There's something most people don't know about him—one emotion Fess could never muster on camera was anger. It wouldn't work for him. He's one of the nicest men God ever put breath in. He had a big influence on me. I love him.”

Other dramatic roles followed: Movies of the Week in 1969 and 1972, starring with Lee Majors and Dennis Weaver, and the 1971 James Bond film, *Diamonds Are Forever*, in which Jimmy played opposite Sean Connery as a Howard Hughes-type recluse (“I guess Mr. Hughes liked me. He was paying me half a million dollars a year to work for him. It would have been awful if he'd said ‘Fire the bum!’”). Dean was always singled out by critics for praise, yet he never pursued a movie career.

With some of his money, Jimmy invested in hogs. Don't laugh; the investments by he and Don have made the brothers America's largest supplier of breakfast sausages. Outside of Plainview they have a farm which yields 65,000 hogs a year. There are offices in Dallas and New York and plants in Texas, Iowa, and Mississippi.

“My success as a singer helped the sausage line succeed. There were many parallels—the number-one thing being honesty. Will Rogers once said, ‘No man has got a good enough memory to lie’. The public responded to our sausage, but if it wasn't good it wouldn't have kept it from sitting on the shelves. Buying sausage is like buying records. If you don't like what you get, you don't come

(Continued on page 61)

TWICE-AS-MUCH SALE

Here is twice as much great country listening on each 2-record set-at great low prices!

CUT-OUT CLEARANCE SALE

Now Pay The **LOWEST PRICE EVER** On These Six Great 2 Record Sets Below (NO TAPES AVAILABLE ON THE SIX ALBUMS BELOW)

REGULARLY \$4.98/\$5.98 **NOW ONLY \$4.25**

COUNTRY'S GOLDEN HITS



COUNTRY'S GOLDEN HITS

Red Foley: Old Shep/Patsy Cline: Crazy/Freddie Hart: Born A Fool/Conway Twitty: Honky Tonk Angel/Bill Monroe: Uncle Pen/Webb Pierce: There Stands The Glass/Ernest Tubbs: Filipino Baby/Maj Tilla: Too Lonely Too Long/Bill Anderson: Tip Of My Fingers/Osbourne Brothers: Rocky Top/Jaanna Pruett: Satin Sheets/Bob Willis: Deep In The Heart Of Texas, plus many more!



THE LEGENDARY JIMMIE RODGERS

Roll Along Kentucky Moon/Everybody Does It In Hawaii/Waiting For A Train/My Carolina Sunshine Girl/Any Old Time/Moonlight And Skies/In The Jailhouse Now 1/My Rough & Rowdy Days/The Soldier's Sweetheart/Jimmie Rodgers' Last Blue Yodel/Away Out On The Mountain/Blue Yodel No. 1 "T" For Texas/Frankie & Johnny/Mother, Queen Of My Heart, plus many more!



BILL MONROE'S BLUEGRASS FESTIVAL

Mule Skinner Blues/Uncle Pen/Nine Pound Hammer/Kentucky Mandolin/I Am A Pilgrim/Old Joe Clark/Farther Along/New John Henry Blues/Cripple Creek/Time Changes Everything/Long Black Veil/Lonesome Road Blues/Peach Pickin' Time In Georgia/Blue Ridge Mountain Blues/Rosy River/Precious Memories/Kentucky Waltz/Sitting On Top Of The World/Banks Of The Ohio, more!



THE SONGS OF THE OLD WEST

Roy Rogers: Home On The Range/Eddy Arnold: Down In The Valley/Slim Whitman: I'm Casting My Lasso/Gene Autry: You Are My Sunshine/Riley Puckett: Red River Valley/Sons Of The Pioneers: Tumbling Tumbleweeds/Vaughn Monroe: Riders In The Sky/Gall Davis: Annie Gunsinger/Lorne Greene: Rings/Living Voices: Streets Of Laredo, plus many more!



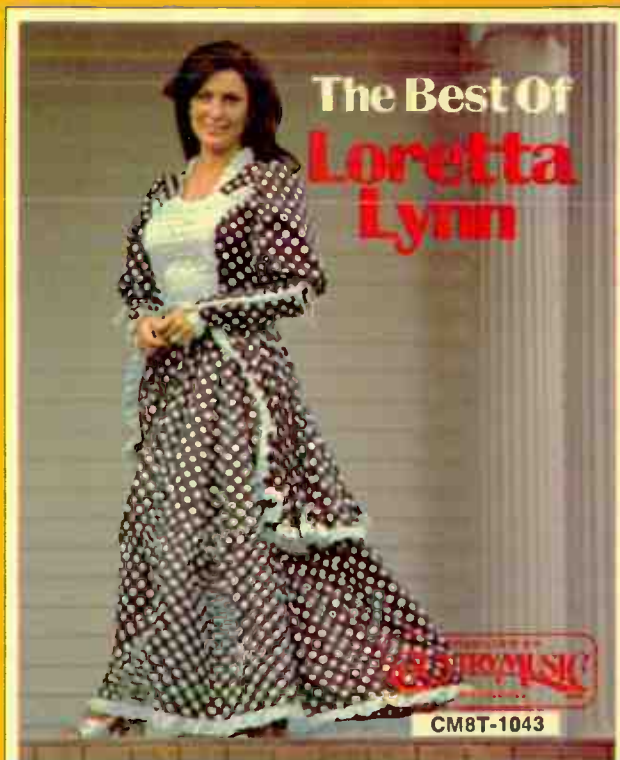
GREAT COUNTRY HITS OF THE 50'S

Skaeter Davis: Am I That Easy To Forget/Pee Wee King: Slow Poke/Sonny James: Young Love/Don Gibson: I Can't Stop Loving You/Hank Snow: I Don't Hurt Anymore/Slim Whitman: Birmingham Jail/Hank Locklin: Please Help Me, I'm Falling/Jim Reeves: Gimbo/Porter Wagoner: Trademark/Del Wood: Down Yonder/Wade Ray: Walk Softly/The Browns: The Three Bells, plus more!



LOVE COUNTRY STYLE

Johnny Cash: A Thing Called Love/Lynn Anderson: Easy Lovin'/Marty Robbins: Big Bad Ole A Mountain/Tammy Wynette: The Ways To Love A Man/David Houston: Almost Persuaded/Carl & Pearl Butler: Don't Let Me Cross Over/Jeanie Seely: Don't Touch Me/George Jones: What My Woman Can't Do/Arlene Harden: True Love Is Greater Than Friendship plus many, many more!



CM8T-1043

THE BEST OF LORETTA LYNN

BRAND NEW RELEASE!!!

FEATURING: Rated X/To Make A Man/Take Me Home Country Roads/Just A Closer Walk With Thee/I'd Rather Be Gone/Here I Am Again/Satin Sheets/Blueberry Hill/I Walk Alone/Once A Day/God Bless America Again/Manhattan, Kansas/If Teardrops Were Pennies/Woman Of The World/Delta Dawn/I Wanna Be Free/Legend In My Mind/Why Me Lord/Oh Lonesome Me/Johnny One Time

2-RECORD SET ONLY \$5.98
8TK TAPE ONLY \$7.98

SEND TO: COUNTRY MUSIC MAGAZINE, DEPT. RCAF
475 PARK AVENUE SOUTH, N.Y., N.Y. 10016

I HAVE CHECKED MY CHOICES BELOW (INCLUDE \$5.00 FOR POSTAGE AND HANDLING).

The Best Of Loretta Lynn	<input type="checkbox"/> LP-\$5.98	<input type="checkbox"/> 8TK-\$7.98
Country's Golden Hits	<input type="checkbox"/> LP-\$4.25	NO TAPE
The Legendary Jimmie Rodgers	<input type="checkbox"/> LP-\$4.25	NO TAPE
Bill Monroe's Bluegrass Festival	<input type="checkbox"/> LP-\$4.25	NO TAPE
The Songs Of The Old West	<input type="checkbox"/> LP-\$4.25	NO TAPE
Great Country Hits Of The 50'S	<input type="checkbox"/> LP-\$4.25	NO TAPE
Love Country Style	<input type="checkbox"/> LP-\$4.25	NO TAPE

NAME.....
STREET.....
CITY.....
STATE.....ZIP.....

ENCLOSED IS MY CHECK/MONEY ORDER FOR \$.....
NYS residents add sales tax. Canadian orders add an extra \$2.00 postage and handling. Sorry, no other foreign orders accepted.

MO 87

OHIO

A Big State In Country Music

Ohio, the Buckeye State, so named because of the proliferation of lush buckeye trees, likes to be known as the breadbasket of the United States and the crossroads of America. It also has an untouted but deeply rooted tradition of importance in country music.

From its immediate five-state region, Ohio draws from the largest aggregation of country fans in the world. It was also birthplace or home to such stars as Bobby Bare, Grandpa Jones, Bradley Kincaid, Johnny Paycheck, Kenny Price, Roy Rogers, Connie Smith and Merle Travis. Many others—Wilma Lee and Stony Cooper, Red Foley, Hawkshaw Hawkins, Tom T. Hall, Charlie McCoy and Mel Street—hail from outlying border areas.

And did you know that Cincinnati once rivalled Nashville as a recording and broadcasting center. (There will be more on this in an upcoming issue of *Country Music*.) King Records, a label that made strong country inroads, was based there. The powerful WLW radio and later WLWT-TV once carried the popular "Mid-Western Hayride" and WCKY radio went big-time country with such famous disc jockeys as Nelson King and Don Davis.

Along with a rich array of historical and scenic attractions, Ohio boasts a lot of action in country music—fine home-grown country musicians at a number of taverns and clubs, 15 bluegrass festivals and fairs. And many tourist attractions, ranging from camp sites to large amusement complexes, present country headliners regularly. Here are highlights:

Aurora

Sea World. A major country star is featured each season at the nation's only inland aquatic park. Also many attractions, such as an aquarium, seal, otter and dolphin shows, a trained killer whale, water and ski "Salute to the Super Heroes," Japanese pearl divers, large preserved Great White Shark, and El Google, a 2,000-lb. country music guitar-playing elephant seal. Admission, \$5.95 adult, \$4.25 junior (all shows and parking). Geauga Lake at Rt. 43, 7 miles off I-80 Exit 13.

Canal Fulton

Canal Days, July 8-10. Fiddling and banjo contests, water parade and firemen's muster. Rt. 93 between Akron and Canton.

Columbus

Ohio State Fair, August 16-23. Besides

the colorful midway, there're free big-name country and pop grandstand entertainment daily (Loretta Lynn and Conway Twitty, August 18; Dolly Parton, August 20) and a circus, the world's largest livestock display and auction, one of America's top horse shows, 4-H competitions, tractor pulls, and a nightly live show staged by the Ohio Country Music Association. WCVO of New Albany broadcasts a nightly gospel convention (and state finals) from their tent. Admission plus parking. 11th and 17th Aves. Exits, I-71.

Southern Theatre—Part of the 125-room Southern Hotel complex and home of the weekly (Saturdays at 8 P.M.) North American Country Cavalcade, Ohio's answer to the Wheeling Jamboree and the Grand Ole Opry. Name acts appear regularly along with local/regional groups and the excellent house band, Connie Sarina & the Cavalcade Cutups. The three-hour show is broadcast live on WMNI. Admission, \$4.50 (\$3.50 advance), \$2.50 balcony/children tickets. Main and High Sts.

Cuyahoga Falls

Blossom Music Center. August 1, Pete Seeger and Arlo Guthrie; September 1-2, Linda Ronstadt; and September 3, Willie Nelson. Tickets, \$4-7.50. Rt. 8, 6 miles S of I-80 Exit 12.

Findlay

Ghost Town. The Old West relived: A 20-building village, including railroad and Boot Hill cemetery. Admission. County Rd. 40, one mile W. of US 68 and 5 miles S of Findlay.

Kings Mills

Kings Island. Country music is a staple of this family theme park, which also has a Lion Country Safari, campground, motel and Jack Nicklaus Golf Course. Major country groups are featured throughout the season in addition to October (Country Music Month) Country Days. The Rivertown Reel, a six-strong group with an enthusiastic bass/steel/banjo/scrubboard feel, perform hourly. Many, many more attractions. Admission (rides and shows), \$8.50 and \$1 for parking; \$5.95 after 5 P.M. Exit 27 I-71, 20 miles N of Cincinnati, at Kings Mills Rd.

Medina

Chippewa Lake Park. 35-ride park with cottages and lakeside picnic groves. Regional country groups appear all season with at least one major star on hand. Admission/ride/food combo packages

available. W of I-71 on County Rd. 19, 7 miles S of Medina.

Middletown

LeSourdsville Lake. 40-ride amusement center where a heavy emphasis is put on family/group bargain packages and country music. In addition to two major country entertainers starring on the park's stage in the middle of a lake, weekend country programs are presented in Tombstone Territory's Dry Gulch Saloon (where beer is sold) from 2 to 10 P.M. WPFB, Middletown, broadcasts live 30-minute shows Saturday and Sunday. Featured: Sagebrush, with C.D. Craft, and Ken Roberts & the Country Rebels, headlining a remarkable teenage singer, Dianne Walker. Dancing, rides. Special attention given fan clubs/employee groups with cafeteria and catered picnic plans. Olympic pool. Admission, \$1. "Pay-One-Price" ticket applicable to all rides. I-75 to Middletown and S on Rt. 4.

Nelsonville

Parade Of Hills Festival, August 14-20. State country fiddling contest, regional bands and bluegrass groups, firemen's hosing, and oldtimer's baseball.

Old Washington

Old National Trail Bluegrass Festival, August 12-14. Wheat Straw and 20 other local/regional groups. Admission, \$5 daily (the Friday evening jam is free with the purchase of a Saturday or Sunday ticket). Old National Trail Campgrounds (limited hookups available). Six miles E of Cambridge, off I-70 and 77.

Ottawa

7th Annual National Bluegrass Festival, August 5-7. Ralph Stanley and the Clinch Mountain Boys, Jim & Jesse, Don Reno, Bill Harrell and the Tennessee Cutups. Admission, \$15 (three days). Camping, \$3 per day. Hillbrook Recreation Area. S on I-75 and E on Rts. 15/224.

Rio Grande

Bob Evans Farms, through October 16. Ohio's sausage king opens his 1,100-acre farm to the public. Craft barn, antique farm implements, tobacco curing, Indian mound, Charolais cattle, Spanish-Barb mustang, coal mine, log cabins, saw and sorghum mills, riding stables, Raccoon Creek Canoe Livery for an exciting adventure to Daniel Boone's cave (access by canoe only). Admission and parking are free. Rt. 35, ¼ mile E of Rio Grande.

7th Annual Bob Evans Farm Festival, October 14-16. Good country cookin' and music. Bluegrass, contemporary country and square dance music, sacred music, and expert square dancing by the Hillfolk Dancers and Wagon Wheelers. Continuous entertainment includes: World rolling champion Hank Peters, wild turkey calling, trick mules. Overnight trailer camping with limited hook-up facilities is free. This is one of the most professional and best free events to be found anywhere. At Bob Evans Farms.

(Continued on page 61)



Records

The Earl Scruggs Revue

Live! From Austin City Limits
Columbia 34464 \$6.98
PCA-34464 (tape) \$7.98
Star rating: ★ ★ ★

Recorded before a live audience at KLRN-TV studios in Austin, *Live! From Austin City Limits* is one of the most cleanly mixed and immaculately produced albums you'll come across. In fact, it is so immaculate that you are apt to forget that it is a live album. The instrumentals are tight, impressive, flawless and, in part due to the production, sometimes lackluster.

In addition to Earl Scruggs, the father of the three-finger banjo pickin' style, the Revue consists of his three very talented sons, Randy, Gary and Steve, along with Jody Maphis on drums and Jim Murphey on steel and saxophone. On *Live! From Austin City Limits*, the Revue makes excursions into various musical styles, with unequal measures of success.



The material ranges from traditional bluegrass to Chicago blues, and even includes a rocking, 2/4 version of *I Shall Be Released*. It is on the more traditional numbers that the

Revue is strongest. On these cuts, the formidable talents of Randy Scruggs on acoustic guitar and fiddle are showcased. Father and son both shine in their duet on *Black*



Mountain Blues.

Gary Scruggs' harmonica work is both driving and subtle. His bass playing is confident. But his vocals are little more than adequate. His singing wears especially thin on *Everybody Wants To Go To Heaven*, the Revue's unconvincing stab at 12-bar blues. Similarly, their rendition of Tommy Duncan's *Stay All Night* is technically refined, but (and some will argue the comparison), in terms of sheer musical excitement, it pales against Willie Nelson's version.

BOB ALLEN

Hank Thompson

The Thompson Touch
ABC/Dot DO-2069 \$6.98
DO8T-2069 (tape) \$7.95
Star rating: ★ ★

What we have here—almost—is your classic Hank Thompson sound: smooth, smooth, western swing feel applied to catchy (sometimes cutesy) country songs. Hank's been returning



to that swing feel with the last couple of albums, and with three excellent fiddlers (Johnny Gimble, Buddy Spicher, Tom-

my Williams) and a couple of other hot swing veterans like producer Tommy Allsup on guitar and Curly Chalker on steel, he almost makes it this time.

But I guess I never will understand why somebody felt it necessary to add voices to an otherwise fine album of western swing. Thompson's style is laid back enough already—adding voices makes it supine. Besides that, it makes you feel schizophrenic just listening to it—one minute it's good western dance music full of strong beat, life and energy; the next minute it's easy listening, suitable for your local supermarket or dentist's office maybe, but not up to the capabilities of Thompson or any of these super-swing sidemen.

It's great to see Hank heading back toward the western swing sound at which he was so great. Maybe next time.

DOUGLAS B. GREEN

John Denver

John Denver's Greatest Hits,
Volume Two
RCA CPL1-2195 \$6.98
CPS1-2195 (tape) \$7.95
Star rating: ★ ★ ★

Even though one of the songs on this LP (*Farewell Andromeda*) has been on four previous albums, though most of them have been on at least



two other albums, and some of them have never been hits at all, *Greatest Hits, Volume Two* is still a legitimate repackaging

concept. It arrives as *Spirit*, Denver's last LP release, goes sliding down the charts, and its release and the subsequent promotional blitz have been in close timing with his recent TV special.

(Denver's first greatest hits album was a shrewd promotional device masterminded by his manager, Jerry Weintraub. It was released in 1973, at a time when Denver's real hits added to two. It sold millions, and helped make Denver the national obsession that he is today.)

Relatively new Denver fans will find what they're looking for: a John Denver sampler: 12 cuts of canned sunshine. *Volume Two* includes Denver masterpieces like *Back Home Again*, *Fly Away* and *Annie's Song*. It also includes filler like *This Old Guitar* and *Grandma's Feather Bed*: insipid, cloying sentimentality.

BOB ALLEN

Various Artists

The Late Bob Wills' Original
Texas Playboys Today
Capitol ST11612 \$6.98
8XT11612 (tape) \$7.98
Star rating: ★ ★ ★ ★

With the current western swing renaissance it was inevitable that some combination or other of ex-Texas Playboys would regroup on record.

Led in a vague, loose sense by steel guitar legend Leon McAuliffe (who sings a couple winningly if a bit hoarsely), the rest of the cast is also all-star: vocalist Leon Rausch, who has a superb, supple voice in the Tommy Duncan tradition; country music's first drummer, Smokey Dacus, the magnificent fiddle duo of Johnny Gim-



ble and the late Keith Coleman, "the ole piano-pounder," Al Stricklin; string bassist Joe Ferguson (whose thirties-pop vocals on *You're Okay* will surprise many); and an ex-member of Leon McAuliffe's band, Bob Kaiser, who throws in some extremely tasty guitar licks.

The sound is pure, unadulterated, old-fashioned western swing in the Texas Playboy style—how could it help but be, with so many of the creators of that style present?—and the only modern thing about it is the recording quality, beautifully filling in what you always had to imagine on those old 78s and even the reissues.

It is an album full of enthusiasm and joy.

DOUGLAS B. GREEN



Merle Haggard

A Tribute To The Best
Damn Fiddle Player
In The World
(or, My Personal Salute
To Bob Wills)
Capitol ST-638 (reissue)
\$6.98

8XT-638 (tape) \$7.98
Star rating: ★ ★ ★ ★ ★

Originally recorded on April 6, 1970 (Merle's birthday), *Tribute* is his personal homage to the late, great Bob Wills, the king of Western Swing. We are reviewing it now because the magazine did not exist then and because the album is just too good to pass up.

In his efforts to recreate as closely as possible the original Wills spirit and nuance, Haggard brought together several members of Bob Wills' band, The Texas Playboys, along with his own band, The Strangers, for an unrehearsed, three-day recording session that resulted in this collector's item LP.

There's more here than just nostalgia though: Haggard and company, notably fiddler Johnny Gimble, effectively revitalize this once neglected musical form. Western Swing is a fluid,



sophisticated type of music, and as such, it has much more in common with Dixieland Blues and the Big Band sounds of the 1930s and '40s than it does with the various genres of today's country-western music.

On *Tribute*, you'll find genuine samplings of all the subtleties of the form, as the twin fiddles of Johnny Gimble and Joe Holley follow each other through long, intricate passages, underpinned with the interplay of horns, piano and basic jazz guitar (and possible electric mandolin) licks.

Merle's singing, as he croons his way through such Bob Wills favorites as *Stay A Little Longer*, *San Antonio Rose* and *Corrina Corrina*, is some of his best on record.

The real star on *Tribute*, however, turns out to be Johnny Gimble. His exquisite contributions prove that he is at least the second best damn fiddle player in the world. Other former Playboys on the disc are Tiny Moore, Eldon Shamblin, Johnny Lee Wills, Alex Brashear, Gordon Terry, George French and Joe Holley.

Aside from the numbers already mentioned, the album contains *Roly Poly*, *Take Me Back To Tulsa*, *Old Fashioned Love*, *I Knew The Moment I Lost You*, *Time Changes Everything*, *Misery*, *Brain Cloudy Blues*, *Right Or Wrong* and *Brown Skinned Gal*.

Tribute was released originally shortly after Haggard's big right-wing hit, *Okie From Muskogee*, had made him the arch enemy of the rock music press, which identified closely with the more radical sentiments of the time. The album proved so compellingly good that even the rock press had to praise it. Listening to this reissue, we can understand why. It is just too good.

BOB ALLEN

How We Rate The Albums: 5 Stars...Album of the Month 4 Stars...Excellent
3 Stars...Very Good 2 Stars...Good 1 Star...Fair 0 Stars...Poor

Records



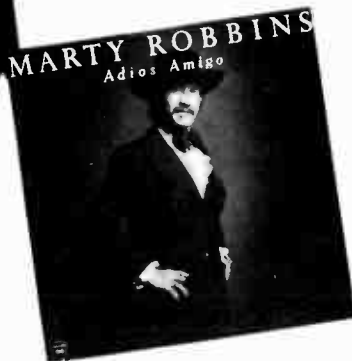
Marty Robbins

Adios Amigo
Columbia KC-34448 \$6.98
PCA-34448 (tape) \$7.98
Star rating: ★ ★ ★ ★

Ever the craftsman, Marty Robbins has come up with ten more delicious tracks. Unlike many of his albums, however, *Adios Amigo* seems to draw most of its contents from the gold vaults. Such treasured memories as *I Don't Know Why, My Happiness* and *My Blue Heaven* are resurrected via Marty's silky voice, the upper register choruses of the Nashville Edition, and several imagistic lead guitar breaks from a variety of pickers.

The title track is perhaps the most emblematic of Marty's long established style: a distinctly Latin timbre, with acoustic guitar fills punctuating all the breaks. It perplexes why Robbins hasn't gone all the way with this type of music

and recorded an album entirely in Spanish with Mexican accompaniment such as Flaco Jimenez; yet in the interim Marty's Anglo heritage doesn't



get in the way of his obvious Latin leanings.

Eighteen Yellow Roses, a Bobby Darin classic which, in its original rendition in the early 60s, bore uncanny resemblance to the Robbins style, gets a fine, emotional interpretation. To these ears the most tasty tune on the disc, it is arranged perfectly. Aforementioned guitar breaks pop up in all the right places.

Of course this South of the Border ambience is hardly new, having been Robbins' hallmark for over two decades. It is, then, a testament to his non-indulgent professionalism that an obvious formula remains fresh with each passing effort.

RUSSELL SHAW

Eddy Arnold

I Need You All The Time
RCA APL1-2277 \$6.98
APS1-2277 (tape) \$7.95
Star rating: ★

Airport music. Dentist's office music. Supermarket music. That's Eddy Arnold's new album, produced by Mr. Nashville Sound himself, Owen Bradley, and if you ever wondered just what ole Waylon and ole Willie were rebelling about, just give this one a spin and you'll find out.

It's not that there's a bad track on this album—there's not—but there's not a good one either. It just lays there, forcing you not to pay attention to it; soothing, relaxing, country Muzak at its best. Nothing memorable, nothing challenging, perfect country-politan.



It makes me recall some 1944-45 Grand Ole Opry air checks I once heard, where a young singer named Eddy

Arnold blew the audience away with a clear, haunting, achingly beautiful tenor voice; it was genuinely moving, and I remember it was accompanied by a flash of insight into the Eddy Arnold phenomenon—just hearing him sing it was easy to see why he took the country music world by storm in the middle and late 1940s. I don't know where that singer has gone. The Eddy Arnold on this record has a fine voice, and it blends into the pretty, lush, totally forgettable background perfectly. All too perfectly.

DOUGLAS B. GREEN



Asleep At The Wheel

The Wheel
Capitol ST-11620 \$6.98
8XT-11620 (tape) \$7.98
Star rating: ★ ★ ★

Asleep At The Wheel's fifth album is a real surprise for just about anybody who has been following them. In fact, about the only thing it has in common with its predecessors is its diversity. After winning fame as a band that has resurrected some of the best of the past, they've now recorded an entire album of original material. There's hardly any swing on *The Wheel* but there is (gasp!) some rockabilly and a weird religious number. Trying to pin AATW down, it appears, is like trying to catch eels with your bare hands.

Rhythm guitarist LeRoy Preston takes whole or partial credit for writing seven of *The Wheel's* eleven tunes, and therein lies the album's strength



and weakness. His melodic gift is evident on two showcases for Chris O'Connell, *I Wonder*, a slinky, jazz-tinged torcher, and

When Love Goes Wrong, a classic shuffle. His rockabilly *My Baby Thinks She's A Train* is as eerie and wild as the genre's best, and a collaboration with Kevin Blackie Farrell, *Let's Face Up*, could be a stone country winner. In the area of lyrics, however, Preston tends towards a certain opacity, writing series of words that *sound* right, but sometimes don't connect to make perfect sense. Hopefully, with the legal squabbles over his publishing rights out of the way, he'll be able to hone his wordsmithing to the same fine point his tunes are at now.

As for the rest of the album, Ray Benson comports himself outrageously on the jazzy *Am I High?* and two instrumentals,

Ragtime Annie and *The Wheel* show that the band's chops are just getting better and better. Master saxophonist Link Davis Jr. contributes a jaunty Louisiana number, *Red Stick* (say it in French—get it?) along with some good blowing. In fact, the only clunker is LeRoy's *Somebody Stole His Body*, a semi-religious number that may offend some people on religious grounds.

But for me, the high point of the album is the title. Texans call AATW *Asleep*, while us Californians have long called them *The Wheel*. How can such a varied, rip-roaring, ever-changing band be asleep? They're the wheel, and they keep on rolling.

ED WARD

JOIN TODAY'S

GENE AUTRY

REVIVAL

RECORD ONE:

ALL AMERICAN COWBOY

BACK IN THE SADDLE AGAIN / COWBOY BLUES / DOWN IN THE VALLEY / MISSOURI WALTZ / DIXIE CANNON BALL / A BOY FROM TEXAS, A GIRL FROM TENNESSEE / THE WEST, A NEST AND YOU / DON'T BITE THE HAND THAT'S FEEDING YOU / THERE'S NO BACK DOOR TO HEAVEN.....more!

RECORD TWO:

SOUTH OF THE BORDER

EL RANCHO GRANDE / YOU BELONG TO MY HEART / IN A LITTLE SPANISH TOWN / MY ADOBE HACIENDA / UNDER FIESTA STARS / VAYA CON DIOS / A GAY RANCHERO / IT HAPPENED IN OLD MONTEREY / RANCHO PILLOW / MEXICALE ROSE / SERENADE OF THE BELLS / SOUTH OF THE BORDER.

2-RECORD SET ONLY \$7.98

8TK TAPE ONLY \$8.98



GENE AUTRY: FAVORITES



GENE AUTRY: LIVE FROM MADISON SQ. GARDEN



GENE AUTRY: COWBOY HALL OF FAME



THE GREAT AMERICAN SINGING COWBOYS-GENE AUTRY & FRIENDS

You Are My Sunshine / I Hang My Head and Cry / Blues Stay Away from Me / San Antonio Rose / Tears On My Pillow / Be Honest With Me / Goodbye Little Darlin' / Hang Your Head in Shame / Trouble in Mind / Lonely River / You're the Only Star / Tweedle-O-Twill.

Down Yonder/Anytime/My Lazy Day/Someday You'll Want Me to Want You/The Last Letter/Silver Haired Daddy of Mine/Let Me Cry on Your Shoulder/Half as Much/Blue Canadian Rockies/I Was Just Walking Out the Door/Rounded Up in Glory/There's a Gold Mine in the Sky.

Silver Spurs/Take Me Back to My Boots and Saddle/Twilight on the Trail/Rainbow on the Rio Colorado/Mule Train/Let the Rest of the World Go By/Cowboy's Trademarks/Red River Valley/Home on the Range/The Last Roundup/Tumbling Tumbleweeds/Ghost Riders in the Sky/morc.

Gene Autry/Eddie Dean/Tex Ritter/Roy Rogers/Jimmy Wakely and Rex Allen sing: Back in the Saddle Again/The Last Roundup/Hillbilly Heaven/Yellow Rose of Texas/Little Joe the Wrangler/Banks of the Rio Grande/Conversation with a Gun/Streets of Laredo/Ghost Riders in the Sky/more.

SINGLE ALBUMS ONLY \$6.98ea./ 8TK TAPES ONLY \$7.98ea.

Send to:

COUNTRY MUSIC MAGAZINE
Dept. A-3
475 Park Avenue South
New York, N.Y. 10016

MO87

NAME _____

STREET _____

CITY _____

STATE _____

ZIP _____

NYS residents add sales tax. Non-U.S. residents add \$2.50 extra for postage and handling.

Send me the following choices (Include \$.50 per album to cover postage and handling):

- | | | |
|----------------------------------|-------------------------------------|--------------------------------------|
| 1 Gene Autry Favorites | <input type="checkbox"/> LP: \$6.98 | <input type="checkbox"/> 8TK: \$7.98 |
| 2 From Madison Sq. Garden | <input type="checkbox"/> LP: \$6.98 | <input type="checkbox"/> 8TK: \$7.98 |
| 3 Cowboy Hall Of Fame | <input type="checkbox"/> LP: \$6.98 | <input type="checkbox"/> 8TK: \$7.98 |
| 4 Great American Singing Cowboys | <input type="checkbox"/> LP: \$6.98 | <input type="checkbox"/> 8TK: \$7.98 |

Send me the Gene Autry 2-LP set on record for only \$8.48 (\$7.98 plus \$.50 for postage and handling).

Send me the Gene Autry 2-LP set on 8TK for only \$9.48 (\$8.98 plus \$.50 for postage and handling).

Records

STILL AVAILABLE

Loretta Lynn - Somebody Somewhere
LP: MCA 2228
8TK: MCAT 2228

Emmylou Harris - Luxury Liner
Warner Bros. LP: BS2998
8TK: B8-2998

The Statler Brothers - The Best Of The Statler Brothers
Mercury LP: SRM 1-1037
8TK: MC8 1-1037

Moe Bandy - I'm Sorry For You My Friend
Columbia LP: KC-34443
8TK: CA-34443

Dolly Parton - New Harvest First Gathering
RCA LP: APL-2188
8TK: APS1-2188

Glen Campbell - Southern Nights
Capitol LP: 11601
8TK: 8XT-11601

Johnny Duncan - Johnny Duncan
Columbia LP: KC-34442
8TK: CA-34442

Waylon Jennings - Waylon Live
RCA LP: APL-1108
8TK: APS1-1108

Mac Davis - Thunder In The Afternoon
Columbia LP: PC-34313
8TK: PCA-34313

Merle Haggard - The Roots Of My Raising
Capitol LP: ST-11586
8TK: 8XT-11586

Olivia Newton-John - Don't Stop Believin'
LP: MCA-2223
8TK: MCA-2223

Marshall Tucker Band - Carolina Dreams
Capricorn LP: CP-0180
8TK: CP-0180

Johnny Cash - The Last Gun-fighter Ballad
Columbia LP: KC-34314
8TK: CA-34314

Gene Watson - Paper Rosie
Capitol LP: ST-11597
8XT: 11597

Charlie Rich - Take Me
Epic LP: KE-34444
8TK: EA-34444

All LPs \$6.98/8TKs \$7.98

Donna Fargo
Fargo Country
Warner Bros. BS 2996 \$6.98
B82296 (tape) \$7.97
Star rating: ★ ★ ★

The Best of Donna Fargo
ABC DO-2075 \$6.98
8-DO-2075 (tape) \$7.98
Star rating: ★ ★ ★ ★

Donna Fargo has been on the country charts as much as any female country singer in recent years and deservedly so. She has a knack for writing and recording hit singles that are among the best in the country/pop field. **Fargo Country**, her latest and first for Warner Bros., is no exception.

Of the ten songs there are only three written by Donna. For the rest she attempts everything from the old classic *Mockingbird Hill* to songs by Paul Anka, Harry Chapin, Neil Sedaka, and Shel Silverstein. She adds nothing to Silverstein's *A Couple More Years*. *Mockingbird Hill* was not a bad choice but again better versions have been done. Of the three originals none seem to be as powerful as most of her work in the past. Still, Donna's fans will not be disappointed.

A much better choice is **The Best of Donna Fargo** rushed out by ABC when the lady left that label. This is the record

THE BEST OF DONNA FARGO

Don't Be Angry
The Happiest Girl In The Whole U.S.A.
You Can't Be A Beacon If Your Light Don't Shine
Funny Face
How Come You Came To Be My Love
If The Hill Would
A King I Can Sing
Something
You Won't Believe There
Oh Love You'll Never Me
Lucky Girl
U.S. G.A.

Featuring
The Hit Single
Don't Be Angry
DO-2075



that most country fans will enjoy. On this album she wrote nine of the eleven cuts and that helps to showcase a large part of her talent. All of her hits like *The Happiest Girl In The Whole USA*, *You Can't Be A Beacon (If Your Light Don't Shine)*, *Funny Face*, and *Superman*

are here. Also included is her fine version of *Don't Be Angry*.
NELSON ALLEN

Cal Smith
I Just Come Home to Count
The Memories

MCA MCA-2266 \$6.98
MCA-T-2266 (tape) \$7.98
Star rating: ★ ★ ★ ★

Cal Smith is an interpreter of the first order. In the past, his biggest successes have been with well-crafted story-songs, full of stark simple imagery,



which he's rendered so effectively with his plaintive, low-register voice: songs like *Country Bumpkin* and *Jason's Farm*.

The strongest songs on **I Just Came Home To Count The Memories** are those in which Cal recreates this highly evocative marriage of laconic vocals to songs written by Don Wayne, Conway Twitty, Waylon Jennings, Glenn Ray and other top-notch writers. Many of



these are songs that go beyond the standard restraints of self-pity and hung-over despair, dealing instead with essential, universal themes like birth and death, the loss of youth and innocence, and the irreversible passage of time.

On *Feelin' The Weight Of My Chains*, *After The Thrill Is Gone*, *Molly Ann*, *Son, Run To The Spring* and the title cut, Cal's voice stumbles along, rough and growling, rambling almost clumsily through the melodies, yet pausing to wring heart-felt subtleties out of the smallest of notes, often sounding like Father Time himself.

The arrangements here are simple and uncluttered, highlighted with steel guitar and tasteful harmonies which draw attention to, rather than from, Cal's poignant vocals.

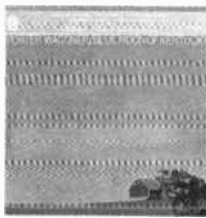
BOB ALLEN



Mickey Gilley/Wild Side Of Life
Caught In The Middle/Now That I Have You/Breeze/I Still Care/Sad Face/Little Fellow/Fraulein, more!



Bobby Bare/Folsom Prison Blues
Abilene/Gotta Travel On/Lemon Tree/Try To Remember/No Sad Songs For Me, plus much more!



Porter Wagoner/Blue Moon Of Kentucky
Born To Lose/An Old Log Cabin For Sale/Battle Of The Little Big Horn/Green Grass Of Home, more!



Fender, Gilley & Milsap That Is
Wasted Days And Wasted Nights/Lonely Weekends/Moments To Remember/Plain And Simple, more!

YOURS FREE!

THIS OR ANY OF THESE OTHER GREAT

COUNTRY ALLSTARS

Simply order 5 records or 8tk tapes at our SPECIAL LOW PRICES!!!

You can order as few as 2, but why not order 5 and choose any other 1 FREE/or 10 get 2 FREE

RECORDS ONLY **\$2⁹⁸** TAPES ONLY **\$3⁹⁸**



Dottie West/Legend In My Time
Don't You Ever Get Tired/There Goes My Everythin'/Happiness Lives Next Door/Lonely Again, and more!



Hank Snow/The Highest Bidder
My Arms Are A House/The Only Rose/One More Ride/Yodeling Cowboy/Hula Rock/Moanin', and more!



Connie Smith & Nat Stuckey
I'll Share My World With You/Together Alone/Rings Of Gold/Let It Be Me/Two Together, and alot more!



Carter Family/Lonesome Pine Special
A Distant Land To Roam/Darling Little Joe/Home By The Sea/When The Roses Come Again, more!



Carter Family/More Golden Gems
Anchored In Love/I'll Be Home Some Day/Little Log Cabin By The Sea/I Never Will Marry, much more!



Carter Family/My Old Cottage Home
Worried Man Blues/Keep On The Firing Line/On The Sea Of Galilee/Poor Little Orphaned Boy, much more!



Don Gibson/Just Call Me Lonesome
Once A Day/Vaya Con Dios/Times Were Good/If My Heart Had Windows/Montego Bay, much more!



Don Gibson/Am I That Easy To Forget
Half As Much/Tennessee Waltz/Bonaparte's Retreat/Almost Persuaded/A Little Bitty Tear, plus alot more!



Don Gibson/Great!
I Can't Stop Loving You/It's My Way/Lonesome No. One/Oh Lonesome Me/Just One Time, and many more!



Glen Campbell/I'll Paint You A Wagon
Marie/Everything A Man Could Ever Need/True Grit/Private John Q/The Repo Man/Down Home, more!



Billie Jo Spears/Help Me Make It
Stand By Your Man/For The Good Times/Games People Play/A Thing Of Pleasure/Snowbird, more!



Elvis Presley/Frankie And Johnny
What Every Woman Lives For/Beginner's Luck/Shout It Out/Please Don't Stop Loving Me, and more!



Chet Atkins/Teen Scene
Bye Bye Birdie/Walk Right In/Sweetie Baby/I Got A Woman/Back Home In Indiana/Rumpus, more!



Chet Atkins/Nashville Gold
I Love How You Love Me/Whispering/Arkansas Traveler/Spanish Harlem/La Fiesta/Alley Cat, more!



Chet Atkins/Finger Pickin' Good
Old Joe Clark/Yakety Sax/Back To Old Smokey Mtn./Cattle Call/Wheels/Leave Me Walking/Wimoweh, more!

Send to: COUNTRY MUSIC MAGAZINE, Dept. JG
475 Park Avenue South, New York, N.Y. 10016
I have checked my choices below (include \$1 post. & hand.—
YOU MUST ORDER AT LEAST 2): LPs 8TKs

1) Fender, Gilley & Milsap That Is	<input type="checkbox"/> JS-6196	<input type="checkbox"/> P8-352
2) Mickey Gilley/Wild Side Of Life	<input type="checkbox"/> JS-6180	<input type="checkbox"/> P8-336
3) Bobby Bare/Folsom Prison Blues	<input type="checkbox"/> ACL-7045	<input type="checkbox"/> C8S-7045
4) Porter Wagoner/Blue Moon Of Kentucky	<input type="checkbox"/> ACL-7046	<input type="checkbox"/> C8S-7046
5) Dottie West/Legend In My Time	<input type="checkbox"/> ACL-7043	<input type="checkbox"/> C8S-7043
6) Hank Snow/The Highest Bidder	<input type="checkbox"/> ACL-7044	<input type="checkbox"/> C8S-7044
7) Connie Smith & Nat Stuckey	<input type="checkbox"/> ACL-0250	<input type="checkbox"/> C8S-0250
8) Carter Family/Lonesome Pine Special	<input type="checkbox"/> CAS-2473	<input type="checkbox"/> C8S-1308
9) Carter Family/More Golden Gems	<input type="checkbox"/> CAS-2554	<input type="checkbox"/> C8S-1309
10) Carter Family/My Old Cottage Home	<input type="checkbox"/> ACL-0047	<input type="checkbox"/> C8S-1310
11) Don Gibson/Just Call Me Lonesome	<input type="checkbox"/> ACL-0328	<input type="checkbox"/> C8S-0328
12) Don Gibson/Am I That Easy To Forget	<input type="checkbox"/> CAS-2592	<input type="checkbox"/> C8S-1214
13) Don Gibson/Great	<input type="checkbox"/> ACL-7028	<input type="checkbox"/> C8S-7028
14) Glen Campbell/I'll Paint You A Song	<input type="checkbox"/> SPC-3346	<input type="checkbox"/> P8-1189
15) Billie Jo Spears/Help Me Make It Through The Night	<input type="checkbox"/> JS-6126	<input type="checkbox"/> P8-262
16) Elvis Presley/Frankie & Johnny	<input type="checkbox"/> ACL-7007	<input type="checkbox"/> C8S-7007
17) Chet Atkins/Teen Scene	<input type="checkbox"/> ACL-7005	<input type="checkbox"/> C8S-7005
18) Chet Atkins/Nashville Gold	<input type="checkbox"/> CAS-2555	<input type="checkbox"/> C8S-1194
19) Chet Atkins/Finger Pickin' Good	<input type="checkbox"/> CAS-2600	<input type="checkbox"/> C8S-1219

Name.....
Street.....
City.....State.....Zip.....

Enclosed is my check/money order for \$..... N.Y. State residents add sales tax. Non-U.S. residents add \$2.50 post. & hand.

INCLUDE \$1.00 FOR POSTAGE & HANDLING. MO87

Records

Hoyt Axton

Snowblind Friend
MCA MCA-2263 \$6.98
MCAT-2263 (tape) \$7.98
Star rating: ★ ★ ★

Hoyt Axton is best known as a writer of both serious and whimsical songs, a great many of them enormous hits for others. With credits like *Joy To The World*, *Never Been To Spain*, *Bony Fingers*, *Green-*



back Dollar, and *The Pusher*, he's a highly respected pop/country craftsman. However he's never been one of those household names like Kristofferson or Paul Williams. Looks like he might be working on that now.

One of the pleasures of writing hit songs for others is that

the artists who have the hits will usually come around to sing and play on the songwriter's album. Axton brings in a roomfull of names to aid his efforts. Tanya Tucker duets on *You Taught Me How To Cry* and shows that more collaboration should take place in the future. Byron Berline adds tasty mandolin and fiddle to *Poncho & Lefty* while Jeff Baxter from the Doobie Brothers and Jim Messina lend a hand with fine guitar work on *Little White Moon* and *I Light This Candle*. Axton makes nice 'n easy listenin' music that covers a lot of musical territory but still fits into the literate country-rock category quite nicely. The songs are like markers along his personal trail of life, not always trying to say something meaningful, just that he was there. Axton is funny and charming, both on record and in person. If his record company promotes him correctly and he begins to take himself more seriously as an artist, Hoyt could become more than a cult singer. This is enjoyable, people music.

BOB ANDERSON

Loretta Lynn

I Remember Patsy
MCA MCA-2265 \$6.98
MCAT-2265 (tape) \$7.98
Star rating: ★ ★ ★ ★

Loretta Lynn's abiding fondness for the late Patsy Cline has never been a secret. It was Patsy, then country music's reigning lady, who took Loretta in when other female country singers snubbed her, most likely



because they feared the competition. Patsy thus became Loretta's personal friend as well as her musical idol.

The most common criticism against Loretta in the last few years has concerned her material. Because rights to her own songs have been tied up in litigation, she has relied almost



exclusively on outside writers, and her albums have suffered for it. By sticking to songs associated with Patsy Cline, all of them proven winners in their earlier versions, Loretta eliminates that problem.

And her singing, of course, is no problem at all. Loretta is brimming over here. She applies a very light touch to *Why Can't He Be You*, the arrangement builds beautifully, and the song burns with an intensity similar to that of a spiritual. Her vocal performance on *Sweet Dreams* may be even better. *She's Got You*, *I Fall to Pieces* and *Crazy* are also obvious standouts, and the jubilant, uptempo *Back in Baby's Arms* provides an appropriate contrast.

I have but one quibble. The last seven minutes are taken up by an anecdotal conversation between Loretta and producer Owen Bradley (who also produced Patsy). It's not that their stories aren't interesting, and hearing them rather than reading them does bring them to life on the first listening. But after you've heard them once or twice, that's enough. I would have preferred that they serve as liner notes, and my reasons are selfish: I want to hear Loretta sing another Patsy Cline song in that time period. These two women do each other proud.

JOHN MORTILAND

Save Postage & Handling

On Every Record & 8TK Tape In This Record Review Section!

Simply list below the titles of the records you want, plus their catalog numbers. Then return it to us with your check or money order for the list price quoted. We will pay all postage and handling charges on U.S. orders. (Foreign orders must include \$2.50 per order for postage and handling.)

COUNTRYMUSIC

Dept. RR
475 Park Avenue South, New York, N.Y. 10016

Name _____
Street _____
City _____ State _____ Zip _____

Artist	Title	LP/Tape No.	LP	8TK	Price

MO87

Pickers

They Might As Well Spell **BANJO E-A-R-L S-C-R-U-G-G-S** by **SCOTT COHEN**

One of the picker's basic instruments is the five-string banjo. And where that instrument is concerned, one of the most influential pickers of all time is Earl Scruggs. In fact, to many people, the sound of Earl's three-finger banjo style is synonymous with country music.

We conducted this interview with Earl Scruggs with his sons present—Gary, Randy and Steve. The boys are members of Earl's current group, the Earl Scruggs Review.

Although he will talk about the old days in his shy, modest way, Earl much prefers talking about what he's currently doing. Just as he helped introduce bluegrass music to the country music world, he is now introducing the banjo to musical forms that go beyond bluegrass or country—though they retain a strong country feel.

Music seems to keep Earl Scruggs young. It's not important to him which field of music claims him, so long as he is playing. He likes good music, no matter which bend in the road it takes. It's usually the critics and press that categorize music—not the musicians who play it.

CM: When you were growing up did you want some day to play the Grand Ole Opry?

SCRUGGS: Well, I grew up without even a radio. I grew up in the tail end of the Depression days on a poor farm in North Carolina. I grew up like the other boys being raised up around music—you know, parents and brothers and sisters who played before me. That was our main source of entertainment, creating it ourselves, but as I grew up, later, somebody in the neighborhood got a radio and we listened to the Grand Ole Opry and that turned me on to the idea that there were people who were playing full time, and that's all I wanted to do in my spare time, to pick. So as time moved on the more I wanted to get into it. And this being it, at that point, for country music, my thoughts centered around Nashville

because I wanted something secure, stable. So this is where I landed.

CM: Can you tell us something about your childhood?

SCRUGGS: We owned our small 40-acre farm. We worked very hard, had plenty to eat and clean clothes and that's all we needed anyway. We just played (music) for the fun of the thing. During the winter months when we weren't busy in the fields, and during the rainy days, we would ride off into town where somebody may be having a square dance or something like that or some social event—a party to raise money for something, and I would play that. I'd play fiddler conventions and mainly square dances. It was basically what I think everybody was doing during that period of time.

CM: How old were you when you played the banjo for the first time?

SCRUGGS: The only thing I can date, I mean actually put my finger on, was the year my father died. I was four years old and I was trying to play during that period of time, whether or not I was playing enough to make heads or tails out of the tune I was playing I don't know, except my mother used to be telling me I was playing a few little tunes like *Cripple Creek* or something like that. I do remember when I was five I did play square dancing tunes with my oldest brother.

CM: How many banjos have you owned since then?

SCRUGGS: I've owned a number of banjos, but I only mainly used two banjos in my professional career. I've played one since 1948, a Gibson, which was a very old banjo when I got it. I lucked up on one that suited me so I figured I better hang on to it.

CM: When did you develop the three-finger style of picking?

SCRUGGS: I can't give you an exact date on that. I always said eleven years old. That's pretty close. The only thing I can judge that by is that I used to enjoy seeing the

new cars when they came out, like most boys do, so I think I was eleven years old.

CM: As far as you know, were you the first to play in this style?

SCRUGGS: In this particular style, my oldest brother played a three-finger style similar to the way I was playing. My mother's cousin's husband, Smith Hammett, picked a three-finger style. There were a lot of fellas playing three-finger banjo in my neighborhood where I was raised, in Cleveland County, North Carolina, but I never played exactly like them and I was very displeased with what I came up with. But I guess, overall speaking, I was pretty lucky from the standpoint that I was probably more versatile than what they were doing. By that I mean it enabled me to play blues, slow tunes and waltzes as well. They were playing mainly uptempo hoedown-type stuff.

CM: Do you emphasize speed in your picking?

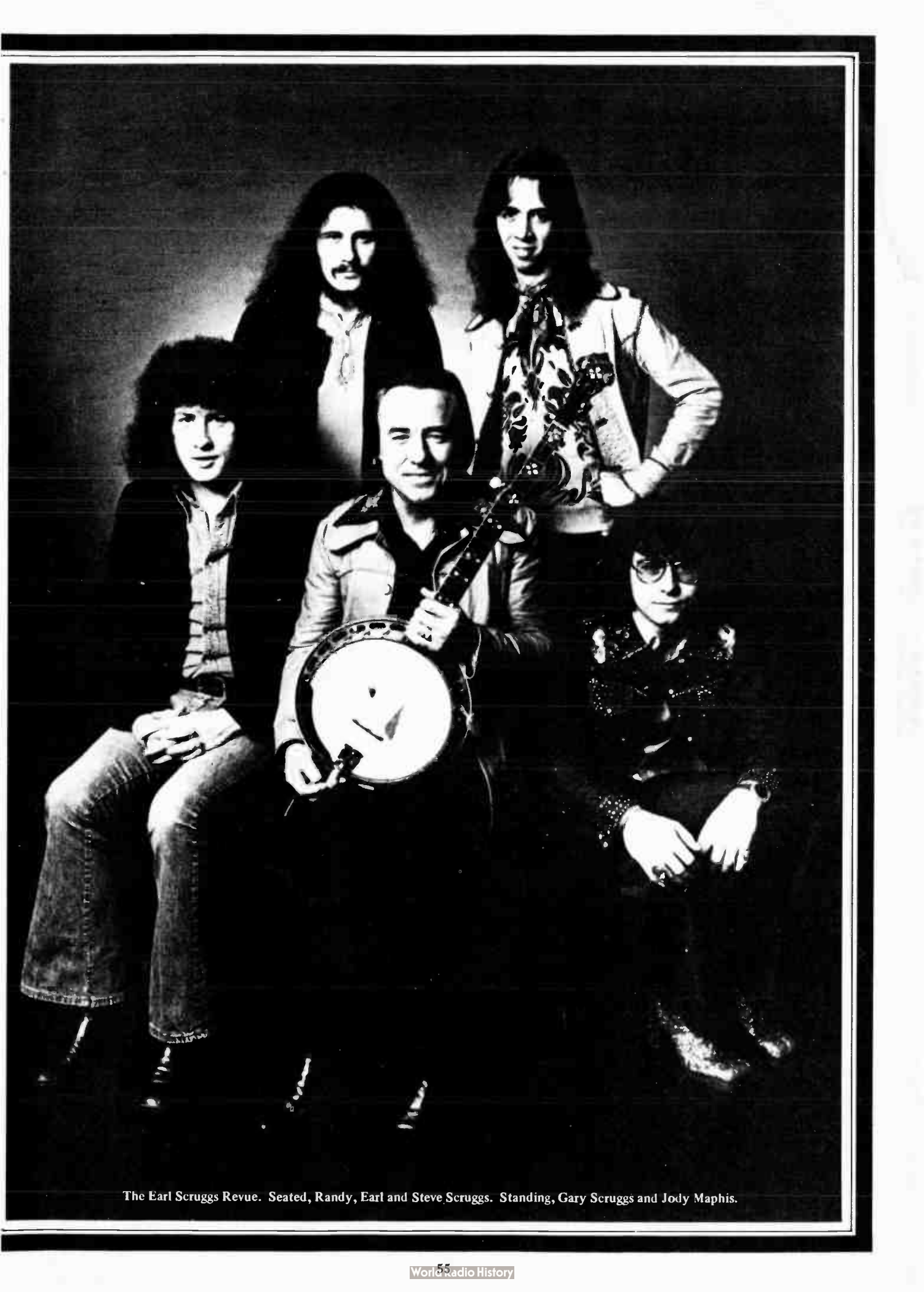
SCRUGGS: Oh, I don't know, I don't put much emphasis on speed. However, I do quite often kick one that's too fast. I try to hold it under control, which is difficult to do at times. My theory on speed is just a good exciting tempo and one you can control. I don't think the fastness has anything to do with it. It's like a singer singing in a key that's too high for him but one he thinks he'll impress people with. It doesn't matter what key you sing the song in. It matters whether you can sing the song or not. And that's the same way I feel about the instrumental. The tempo's really nothing if you're going too fast where you can't get your notes.

CM: Do you do finger exercises?

SCRUGGS: Well, I try to do enough rehearsing to stay in shape. If you don't you lose your coordination.

CM: How did bluegrass music originate?

SCRUGGS: Oh, it's just a form of country music that was something that I was raised with. To me bluegrass is Bill Mon-



The Earl Scruggs Revue. Seated, Randy, Earl and Steve Scruggs. Standing, Gary Scruggs and Jody Maphis.

Pickers

roe-type music—fiddle, guitar, banjo, acoustic bass and mandolin with nasal singing and uptempo music, quite a bit—and sad songs...graveyard songs and things of that nature. But I think it's mainly because we worked good with Bill Monroe and when it boiled down to a five-piece group with the banjo and the sound it had, which it basically kept ever since, and later due to the name (of Bill's band) Bluegrass Boys, it was called "bluegrass music."

CM: *When you came to the Grand Ole Opry you came as a bluegrass group?*

SCRUGGS: Yeah.

CM: *What was it like being a musician in those days?*

SCRUGGS: Well, you had to be here every Saturday night so you could only work out as far as you could go so you could be back for Saturday, driving in a '41 Chevrolet automobile. We did mainly rural work—a lot of high schools, grade schools, courthouses and baseball fields.

We'd play the intermissions at movies. They'd put on a short movie and then a stage show. Now all of that's gone...all your theaters are gone except for your big houses, so it's all a very different situation now, the whole taste of music's changed.

CM: *Would you say you were responsible for bringing the banjo from the background up to the foreground?*

SCRUGGS: Yes, I say that from the standpoint that I was the only picker in a band as a full-time member. Now Stringbean had worked in a band, but he was mainly a comedian. When I came I was capable of playing any of the songs that the band played, like a waltz or anything else, so it put the banjo as a full-time member in the country, or as it was later called, bluegrass band. Now it's getting into some other forms of music, which I knew it would go into. It just sounded too good not to.

CM: *When did you develop the Scruggs*

peg?

SCRUGGS: I guess around 1951. Yeah, 1951.

CM: *What is it and what does it do?*

SCRUGGS: It's a peg that can be made to lock at any certain point. In other words, you can run a string down to any certain pitch, and lock it. Sort of like a pedal steel guitar, you can tune the string into different tunings while you're still playing.

CM: *Where did you get the idea for it?*

SCRUGGS: Goofing off. I wrote a song, *Earl's Breakdown*, and needed something easier to play the song. It was a real rough one.

CM: *Who were you influenced by at the beginning of your career?*

SCRUGGS: My brothers and sisters. By the time I was fourteen, fifteen, playing with the Morris Brothers, I had a radio by then, and by this time I was listening to bands that were together, like J.E.

Ohio...



When the music is over, the rest of the fun comes in Ohio. There's really so much to do here, it's sometimes hard to know just where to start! For instance, re-live history in our faithful restorations and exciting outdoor dramas. Make friends with a real riverboat captain, or glide along our canals, streams and rivers. Get involved with some of our hundreds of fairs and festivals that happen all year long. Bring the family to one of our 400 campgrounds, visit

our renowned museums, or our magnificent state parks, and our famous amusement centers. Watch our teams play ball, or simply relax and enjoy our miles and miles of scenic solitude. The point is, after the music is over, whatever you want to see and do, Ohio has it all for you.

**Shake hands with Ohio...
and get acquainted with fun.**

James A. Rhodes, Governor/James A. Duerk, Director

TO: OFFICE OF TRAVEL AND TOURISM
Ohio Department of Economic
and Community Development
P.O. 1001
Columbus, Ohio 43216

Send for Free information today, and be sure to
"Shake Hands With Ohio" this year.

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____



Pickers

Mainer, Riley Puckett, Jimmy Rodgers and people here at the Grand Ole Opry.

CM: *How do you feel when you hear people imitating you?*

SCRUGGS: That's the greatest honor.

CM: *Do you try to keep a step ahead of them?*

SCRUGGS: No, I don't try to compete. I don't try to go out there to show somebody that I can do something better than they can.

CM: *Who are some of the good pickers who don't play a Scruggs style banjo?*

SCRUGGS: Guys like Bill Keith and Bobby Thompson. Thompson is an all-around-type picker. Plays a lot of steel work here, plays the style I play as well as different styles. Of course there's Grandpa Jones and that type.

CM: *Was the Foggy Mountain Breakdown really the first tune you wrote?*

SCRUGGS: Yeah, in 1948. It was a good standard. *Bonnie and Clyde* did the most for that. It got me a Grammy as the best instrumental solo in 1969.

CM: *What do you think there still is for you to learn on the banjo?*

SCRUGGS: One thing is to learn to play different tunes. One of the biggest things in my career, to widen my knowledge. I guess, is playing with my boys. I'd play straight country and bluegrass, the later part bluegrass, up until five years ago, and I got to playing with them and I've learned more from them and their buddies that we've worked with since then, than I ever knew in my life—pushing notes and things like that. We do a lot more modern music, the blues, jazz and so forth, different forms of music that I've never done. If you're not a little bit excited and happy about what you're doing you'll sag down. But if you're excited doing it and somebody's supporting you to do it and it's sounding real good then you can do things you've never expected yourself to do. That's what happened since I formed the Review.

CM: *How long did it take you to get your father to play the kind of music you like?*

GARY: I don't know if we got him to play. He wanted to play.

CM: *You didn't have to coax him?*

GARY: Oh, no, it was something we all wanted to do.

SCRUGGS: Actually, all three boys took trumpet in school and they still were... are... interested in strings and they've all

had combos in school and of course they know every lick I ever played, and they also learned to read music which I don't read, and also, like most other boys and girls who like this music, as they came along they kept fresh with what was going on as I was on the road traveling. So they were really playing a lot of far out stuff, not too far out, but certainly far out for the crowd I used to play with. And at the same time I put seven or eight years steady into breaking away from what I was doing and really getting into something else—I didn't know exactly what. The more we worked together the more we realized we had a band together here at home with the help of Jody Maphis on drums. Gary first started playing rhythm guitar and Randy plays lead guitar. They both had combos and when they would go



out and do a recording session with different artists, a lot of young artists, like the Byrds, back when they were still together, Linda Ronstadt, Tracy Nelson, or a number of groups who would come into town, and they would invite them here. They've played a major part in forming my thoughts.

RANDY: We've worked with an endless number of other groups and performers of all types. The Byrds; Bob Dylan in the NET special entitled *Earl Scruggs: His Family and Friends*; and Joan Baez, Leon Russel in a film he did in Nashville; Three Dog Night; Arlo Guthrie; Linda Ronstadt; James Taylor; Carly Simon; The Doobie Brothers; The Beach Boys; The Grateful Dead. I've recorded with Kristofferson, Waylon Jennings, Marty Robbins, Johnny Cash and a number of other recording artists.

CM: *Did you always assume that you would be musicians?*

RANDY: I grew up in a musical surrounding. We had frequent house guests, most of whom were singers or musicians, many of which I had a great admiration for; along with that and also my respect and admiration of my father's playing, I grew an early interest in music. I recorded my first record session with my father when I was thirteen, and have been on all of his recordings since then.

GARY: Randy and I started doing some work on recording sessions in Nashville in 1967. We were doing some coffee-house type work around that time also.

CM: *Were you friends with the children of other country music stars?*

RANDY: Yes. The Carter Family, and Johnny and June Cash's children.

CM: *How long have you been in the band, Steve?*

STEVE: I have been working in the group for approximately four years—first, on a part-time basis when I wasn't in school. I traveled with them on some special concerts during the school season, such as London, England a couple of years ago, some Canadian tours, and network shows.

CM: *What stands out in your mind as the real turning point in your music?*

SCRUGGS: What really kicked me off, what really turned me on, was a 1962 concert in New York, *Folk Music USA*, and on the show was a blues singer, and in the group there was a great saxophonist, King Pleasure, and I got to jamming with him. The day of the show, we couldn't rehearse because we would fade through on some of the other people who were rehearsing, so they just turned us loose, and I had already done some picking with some good piano players, so that, and with King's sax, well, I just knew there was a new sound there that the banjo could be turned loose on other than the straight acoustic country music. So that was on my mind for a long time, but what really gelled it together was these boys and their buddies that they bring out.

CM: *Was having a full drum kit behind you one of the most radical things you've done in the last five years?*

SCRUGGS: I don't know. What would you say Gary?

GARY: I would say one of the most radical things Daddy did was on the album where we had the orchestra, a horn section plus

Pickers

a complete rhythm section . . .

SCRUGGS: Yeah, I had one album called *Nashville Rock* that had a full orchestra on it, that was pretty far out. But I guess as far as putting a solid foundation beat to the group in addition to the electric bass, I guess the drums played a big part.

CM: Was your interest in expanding your music the reason why you and Lester Flatt split up?

SCRUGGS: Yeah. I was never of the nature to satisfy just the same format over and over. Of course, for as many years as I did it, it sounds untrue, but I was raised in a family where it's pretty hard to change horses in the middle of the stream if you're doing pretty good to start with. But you never know how bogged down you really got until you kinda get on the sideline and look back into it, so to speak. We were doing the same thing in 1969 that we were doing in 1948 and, as I say, when we started with the Review with these boys, we started working on new materi-

al, new phrasings, and these things were so stimulating to me and so exciting, it almost felt like starting all over again.

CM: How did the change affect your status in Nashville? Did any musicians stop talking to you?

SCRUGGS: No, but I will say I got some pretty strange looks.

CM: Where did the Review play publicly for the first time?

SCRUGGS: Gatlinburg, Tennessee.

CM: When Bob Dylan used electric instruments for the first time at one of his concerts there was a very strong audience reaction. Did anything like that happen with you?

SCRUGGS: No. Actually, what we did was play at an arts and crafts mountaineer-type show over there and performed to a walk-around-type audience coming in to listen to the musicians and going out to look at the arts and crafts. There really

wasn't any real feedback, even though once in a while some guy would ask if we would do a program like we did back in 1950. But times have changed, the old Opry building's gone like everything else.

CM: What's the difference between playing to the Opry crowd and a rock crowd?

SCRUGGS: They come down to the Grand Ole Opry to see all the talent, so you got a mixed audience. They've come to see so many different people and so many people are so exhausted, whereas everybody who comes to your concerts comes to see you.

CM: Ever think you will use an electric banjo?

SCRUGGS: Well, there's never been one made.

GARY: The one he uses is amplified, which all that does is just like a monitor, it's no different than when you put a microphone on anything else. It doesn't change the tone none. ■

It's Your Brand of Music So... WEAR IT!

COUNTRY MUSIC BELT

Brawny, bold and branded describes this handsome antique-finished belt. The Country Music message is hand-stamped on heavy duty, long-wearing genuine top grade U.S. leather. Features detachable heavy metal buckle, so you can switch buckles as often as you wish. Each belt is hand-crafted; no two are exactly alike. Makes a perfect gift. Available in even sizes 20 to 46; 1 3/4" wide. ONLY \$9.98

COUNTRY MUSIC FOB

Here is a matching leather key/watch fob that is as brawny as the belt—7" x 1 5/8", 1 2/8" diameter metal ring. Only \$2.25 ea..



Send to: Country Music Magazine
475 Park Avenue South, New York, N.Y. 10016

Name.....
Street.....
City.....
State..... Zip.....

BELT: Send me.....belt(s), size(s).....at \$10.98 each (\$9.98 plus \$1 post. & hand.).

FOB: Send me.....fob(s) at \$2.50 each (\$2.25 plus \$.25 post. and hand.).

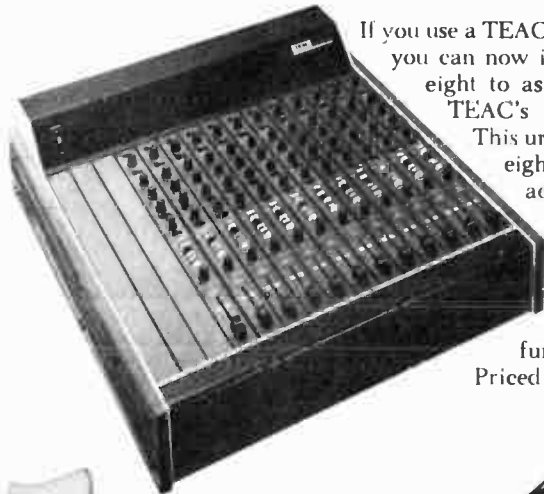
NYS residents add sales tax. Foreign orders add an extra \$2.50 postage and handling.

MO81

Pickers

A Potpourri Of Products For Pickers

by **ARTHUR J. MAHER**



If you use a TEAC Tascam Series 5 mixer, you can now increase its inputs from eight to as many as 20 by using TEAC's Model 5EX expander.

This unit comes equipped with eight input modules, and an additional four inputs are available optionally.

The 5EX is a self-powered unit, and allows the Model 5 mixer to retain all its functions.

Priced at less than \$1,300.



Most country pickers are familiar with the line of guitars designed by Chet Atkins for Gretsch. Well, he's added a new one. This one's called the Super Axe Gretsch, and it will appeal to lovers of southern rock.

One aim Chet had in working this one up was to give the picker a solid-body instrument with something of the feel of a full-size arched guitar. So the Super Axe has a solid maple body with arches laminated to the top and back. (There are no hollows under the arches.)

The pickups are very hot humbuckers, for the kind of sound you want in southern rock, and the circuitry includes two fancy gadgets built right into the guitar—a phaser, which causes the sound to swell and recede as you play, and a compressor, which boosts the sound as it decays or fades, giving super sustain. Both phaser and compressor are battery operated.

The guitar comes in orange-red color, which is like a western maple, and ebony.

The fingerboard is slightly wider than you'll find on many electrics, which will appeal to many pickers.

Price is \$895.

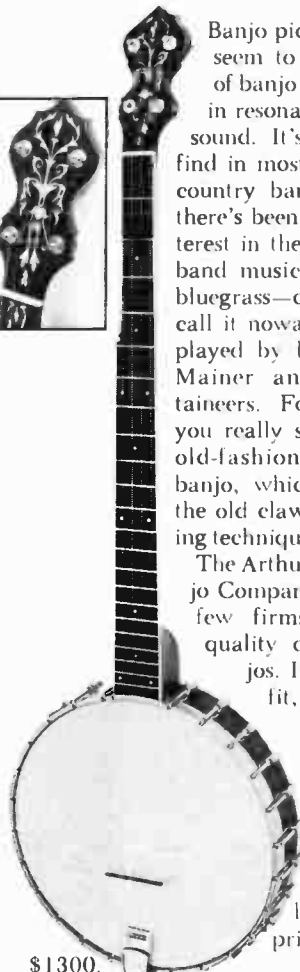


Something new in an electric bass is offered by Guitar Lab. It's a solid-body design called El Matador, which is equipped with newly designed pickups which the designer, Alex Carozza won't say much about because his patent attorneys are still working on them. But they are circular in shape, and give the instrument a different tone than you get with others. Alex describes it as a very clean sound with extra sustain. The tone is so clean, in fact, that this is the only electric bass on which you can play chords and hear the individual notes distinctly.

The circuitry includes a pre-amp inside the guitar body which gives improved highs and lows. You can play with or without the pre-amp.



\$795.00 with case. Guitar Lab, 165 West 48 St., New York, N.Y. 10036.



Banjo pickers these days seem to favor the type of banjo that has a built-in resonator to boost the sound. It's the type you find in most bluegrass and country bands. But lately there's been a resurging interest in the type of string-band music that pre-dates bluegrass—old timey, they call it nowadays—the stuff played by bands like J.E. Mainer and His Mountaineers. For this music, you really should have an old-fashioned open-back banjo, which is suited to the old claw-hammer picking technique.

The Arthur E. Smith Banjo Company is one of the few firms turning out quality open-back banjos. It's a small outfit, consisting of two people—Mark Surgies and Kathryn Spencer. They turn out a couple of hundred banjos a year priced at \$400 to

\$1300.

The company is at Box 825, Leverett Ctr., Mass. 01054. Catalog 50¢.

Shopper's Guide Records

For Advertising Details Contact Shopper's Guide Manager c/o N.Y.C. Address (212-685-8200)

TWO GREAT LPs AT SPECIAL LOW PRICES



THE \$5.80*
MEL TILLIS
SPECIAL

Detroit City

My Special Angel/Detroit City/Burning Memories/I Love You Drops/Crazy Arms/Daddy Sang Bass/Good Deal Lucille/Tormented Heart/Games People Play

Night Train To Memphis

Okeechobee Ocean/If Only I Could Start Over/World What Have I Done/Tormented Heart/Guide Me Home My Georgia Moon/Twelve Long Stem Roses/Lonely Girl/Tom Dooley/Night Train To Memphis

Both Records ONLY \$5.80 plus .75 post.

Both 8TK Tapes ONLY \$7.80* plus .75 post.

Use Coupon Below Or Write To:
COUNTRY MUSIC MAGAZINE; Dept SG1
475 Park Avenue South, New York, N.Y. 10016



THE \$5.80*

TRUCKER
SPECIAL

TWO GREAT LPs AT SPECIAL LOW PRICES!

Big Rig Hits by Country Road

Convoy/The White Knight/Me And Ole C.B./A Tombstone Every Mile/Wolf Creek Pass/Movin' On/Roll On Big Mama/Phantom 309/Old Home Filler-Up An. Keep On-A-Truckin' Cafe, plus a glossary of CB talk terms!

Six Days On The Road

Dave Dudley: 6 Days On The Road/Johnny Exit: A Dedication To The A.T.A./Jimmy Gateley: I Sure Like Your Truck/Charlie Wiggs: In The Middle/Johnny Dollar: Big Rig Rollin' Man/Jim Nesbitt: Tiger In My Tank, and more!

Both Records ONLY \$5.80 plus .75 post.

Both 8TK Tapes ONLY \$7.80* plus .75 post.

Use Coupon Below Or Write To:
COUNTRY MUSIC MAGAZINE; Dept. SG1
475 Park Avenue South, New York, N.Y. 10016

Special Advertising Rates: One Page Ad—\$1,200; 1/8 Page Ad—\$190.00 (15% Agency Discount)

Great Moments At The GRAND OLE OPRY



A NEW 2-RECORD SET WITH SOME OF THE OPRY'S BEST STARS DOING THEIR BEST-LOVED HITS. IT'S A NEW COLLECTOR'S EDITION.

Connie Smith: Once A Day/Don Gibson: Where No One Stands Alone/Hank Snow: I'm Movin' On/Bobby Bare: Daddy What It/Chet Atkins: Galloping On The Guitar/Dolly Parton: Coat Of Many Colors/Porter Wagoner: Highway Headin' South/Ronnie Milsap: Just In Case, much more!

2-Record Set ONLY \$7.98
8TK Tape ONLY \$8.98

Add \$.50 postage & handling.

Use Coupon Or Write To:
Country Music Magazine
475 Park Avenue South
New York, N.Y. 10016

THE WASHINGTON HILLBILLIES



Once Again, The White House Is The Right House For Humor, Courtesy Of THE WASHINGTON HILLBILLIES. A New Family In Town, With Georgia On Their Minds And The Southern Accent On Comedy!!!

Record ONLY \$6.98
8TK Tape ONLY \$7.98

Add \$.50 postage & handling.

Use Coupon Or Write To:
Country Music Magazine
475 Park Avenue South
New York, N.Y. 10016

TOM JONES Say You'll Stay Until Tomorrow

Country Music's Newest Chartbuster, Featuring:

Say You'll Stay Until Tomorrow/One Man Woman/Anniversary Song/When It's Just You And Me/We Had It All/Papa/Have You Ever Been Lonely/Take Me Tonight/At Every End There's A Beginning/Come To Me



Record ONLY \$5.98
8TK Tape ONLY \$6.98

Add \$.50 postage & handling.

Use Coupon Or Write To:
Country Music Magazine
475 Park Avenue South
New York, N.Y. 10016

Send To:
Country Music Magazine
475 Park Avenue South
New York, N.Y. 10016

Name.....

Street.....

City.....

State.....Zip.....

NYS residents add sales tax.
Canadian orders add \$1.50 extra
extra. No other foreign orders.

Send me Tom Jones/"Say You'll Stay Until Tomorrow" on:

.....LP @ \$5.98 plus .50 post.
.....8TK @ \$6.98 plus .50 post.

Send me "The Washington Hillbillies" on:
.....LP @ \$6.98 plus .50 post.
.....8TK @ \$7.98 plus .50 post.

Send me the 2-record set "Great Moments At The Grand Ole Opry" on:
.....LPs @ \$7.98 plus .50 post.
.....8TK @ \$8.98 plus .50 post.

Send me the Trucker Set on:
.....LPs @ \$5.80 plus .75 post.
.....8TKs @ \$7.80 plus .75 post.

Send me the Tillis Special on:
.....LPs @ \$5.80 plus .75 post.
.....8TKs @ \$7.80 plus .75 post.

MO87

JIMMY

(Continued from page 42)

back for more."

Dean discovered his music public did just that. He signed with RCA from 1967 to 1972 but these were lean years. When his contract expired he decided to join Don full time in the business, and Jimmy developed a sideline clothing manufacturing company. In 1973, for one year, he returned to the Columbia fold. Again the hits did not happen. The last record he did was *I've Been Down Some Roads*.

"Guess that pretty well sums it up, too. Record-wise, I don't know what happened. Maybe I'd become too enmeshed in business to pull away. But look at the turn around with *I.O.U.*"

Jimmy paused, toying with a huge ring with diamond clusters filling the initials JD, which are shaped as a boot (as on the sausage packaging). "You know," he recounted, "Granddad drummed a philosophy into my head. 'Be yourself. If people don't like you as you are, they're sure not going to like you as somebody you're trying to be.' So I am what I am."

Dean has bounced back bigger than anyone ever imagined after a dry spell of over 10 years. Now, while the architect finishes the South Carolina house; while Robert, his 16-year-old who wants to be a helicopter pilot, finishes school (Garry, 25, works for Dean Enterprises in Texas; and Connie, 22, a hostess in a restaurant, lives at home); and between fishing trips and celebrity golf tournaments, Jimmy has been hitting the comeback trail.

Jimmy Dean's popularity over the years has been amazing yet the album followup to the *I.O.U.* single, an unprecedented monster, was disappointing, although it did eventually make it to the Top 20. Next Dean recut *To A Sleeping Beauty*, an earlier chart success for him. He signed with the Jim Halsey agency (Roy Clark, Hank Thompson, Mel Tillis, etc.) and the bookings came pouring in. Besides last year's TV movie, there have been a whole series of appearances on *Dinah*, *Hee Haw*, *Music Hall America*, and as host for NBC's *Country Music Hit Parade*.

What has it all meant? "I don't know if I've contributed that much, but I've done my thing. I made lots of friends, and some enemies. To say I have no regrets would be a lie. For one thing, I'd have gotten a better education.

"But," Dean added, sticking his hands inside a grandiose belt made of authentic silver dollars from the early 1800s, "at the same time I'll take a pound of horse sense to three pounds of formal education. Right, Barney?" Barney barked loudly and jumped up and down. "He always agrees with me."

"Honey," said Mary Sue, "he wants to go o-u-t."

"Darn dog. He'll never learn how to act around company." ■

OHIO

(Continued from page 45)

"Galia Country," July 8-10, 15-17, 22-24 and 29-31. An excellent outdoor musical that begins with Daniel Boone and his trapper companions and covers little known events of Ohio history, such as the witch hunts, with hilarity. Country, folk, pop music. Admission. At Bob Evans Farms Amphitheatre.

Salem

Ponderosa Park. Ohio's largest country music park, an ideal, economical vacation setting. Trading post, Red Garter Saloon, all-weather theater, fishing and swimming. Entertainment schedule: July 24, George Jones; 31, Freddy Fender. August 7, Ronnie Milsap; 14, Conway Twitty; 21, Loretta Lynn; 28, Bill Anderson and Mary Lou Turner; September 4, Don Williams; 5, Mickey Gilley; 11, Crystal Gayle; 18, Jean Shepard; 25, Kitty Wells and Johnny Wright; October 2, house bands, various groups (free show). Music continuous from 1 P.M.; headliners at 3 and 7. Camping, \$3.50 per day or \$22 per week (cottages available). Tickets, \$4 and \$5. Campers must purchase show tickets. Rt. 45, 5 miles N of Salem.

Sandusky

Cedar Point. 365-acre Lake Erie amusement park, one of best in the U.S. In lieu of stars, Cedar Point presents a 20-minute show, "I Believe In Country," six times daily in Frontier Town outdoor Bluegrass Theater; the Trailblazers, a guitar/banjo bluegrass quartet; and the Good Tyme Band, a Danny Davis-type group. Over 50 rides; paddle-wheelers, space spiral, log flume, train with antique steam locomotive, and five coasters including a 2,050 ft.-long corkscrew that turns you upside-down and runs through 360° loops. There's also Circus Africa animal acts, Sealand, Kiddieland, the Frontier Trail with authentic log cabins and working grist mill, a mile-long beach, picnic area, hotel and camper village. One price admission, \$8.50 adult, \$6.50 junior; \$5.50 after 6 P.M. Camper Village (full hook-up with grill and water), \$10. I-80/90 to Rts. 2 and 250.

Sidney

Rock Of Ages Music Festival, August 16-21. Christian and country music event with groups from around the world appearing under a 48,000-sq.-ft. big top. In addition to the 600-voice Way Chorale Internationale and the Joyful Noise, there is a theatrical production. Musical and religious programs for the entire family include everything from bluegrass and gospel to puppet shows and a healing service. Staged by The Way International. Shelby County Fairgrounds. I-75.

Needless to say, we could not list all things or points of interest. For further details and materials, such as maps, festival schedules, and park/camp site guides, write: Ohio Office Of Travel And Tourism, Box 1001, Columbus, Ohio 43216. ■

King of Western Swing

SPADE COOLEY



SPADE COOLEY
RECORDS

Also Available — Records by Johnny Bond
Jimmy Wakely, Tex Ritter, Noel Boggs,
Tex Williams, Eddie Dean, Smokey Rogers,
Merle Travis



Distributed Exclusively Thru
CLUB OF SPADE, P.O. BOX 1771
Studio City, CA 91604

FREE
LEATHERCRAFT CATALOG!



ACT
NOW!

The Tandy Leather catalog has everything you need for designing and making a collection of leather handbags, wallets, moccasins, belts and much more... Write for your free Tandy Leather Catalog today or for faster service call toll free:

1-800-433-7110

IN TEXAS CALL 800-792-8798



2808 Shamrock
Dept. CCMC
Fort Worth, Texas
76107

Please send my FREE Tandy
Leathercraft catalog.

Name _____
Address _____
City _____
State _____ Zip _____

Classified

ALBUMS AND TAPES

SUN RECORD FREAKS - selling entire collection - thousands of Pop, C&W, Soul, RAB and much more - for free list send to: Jordan Scoppa, 42 Sycamore Rd., Wayland, Mass. 01778

DELETED RECORD AUCTIONS. Compiled from your wants. Sample list free-specify Rock or Country/Pop/Soundtracks. Record Undertaker, Box 223, Catskill, N.Y. 12414

ALBUMS AND TAPES: Latest Country, Rock, Soul and Jazz. 33 PERCENT OFF regular list price. Free Listing. G.V. SOUNDS, PO Box 1238 CM, Manassas, Virginia 22110.

FANTASTIC PRICES ON Cassettes, 8-Tracks, and Reels. We will beat any price sheet in America. Featuring TDK, MAXELL, and others. Tape World International, 220 Spring St., Butler, PA 16001.

NEED A COUNTRY MUSIC STORE? Send \$2.25 or 2 stamps for new current album & tape catalog, and/or send your want lists for discontinued items. (USA & Canada customers only). We also carry bluegrass, old-fashioned, & instrumental music (no catalog yet). ALLSTAR RECORD SHOP Dept. CMM-1, 2012 24th Ave., Meridian, MS 39301.

TAPES AND CASSETTES. Latest Country and Easy Listening Low Prices. Legal labels. Free catalog. Royal, Box 521 CM, Ithaca, N.Y. 14850

CANADIAN AND U.S. RECORDS - low prices: C&W traditional, French Canadian, fiddle, western, etc. Free Catalogue. COUNTRY CANADA, 224 Albany, Toronto M5R 3C6, Canada.

VINTAGE C&W ALBUMS. Rare hard to find bluegrass, country, country blues, Louvin Bros., Jim Reeves, Jim & Jessie, etc. Bob Jenker, 832 S.W. Park, Portland, Oregon 97205

MUSICAL INSTRUMENTS

S.L. MOSSMAN CO., Inc. is making fine guitars the old way - by hand...while perfecting new unique methods of construction - like the adjustable truss rod. If you'd like to see how we make them, send for a copy of our new catalog. A dollar for mailing and handling would be appreciated. S.L. Mossman Co., Inc., 616 Enterprise Dr., Oak Brook, IL 60521

VIOLINS PRICED from \$300 to \$1800. Fine handmade instruments all priced very reasonably. Write: Emory Bowen, 1001 Hefron, Lowell, Mich. 49331

MUSICAL INSTRUMENT ACCESSORIES. Repair parts many hard to get items. Catalog 25 cents. Stringing CM, Box 5444 Lindenhill, Flushing, NY 11354

NEW MARTIN GUITARS. Discount prices, shipped nationally, 41% off D-18, hard shell case, list \$735, our price \$433.65. Mandolin Bros. Ltd., 629 Forest Ave., S.I. New York 10310 212 981-3226

"THE FINEST guitars should have an adjustable truss rod. Ours do." "We would like to send you our new catalog. A dollar for mailing and handling would be appreciated." S.L. Mossman Co., Inc., Route 3 Strother Field, Winfield, Kansas 67156

FOR SALE: a 1941 yr. Martin Guitar Ser. No. 8-28-95 Style-0018. In Mint Condition. For picture and more information, send \$1.00 to: Annarosa Vitek, Rt. 3, Box 270, Buhl, Idaho 83316. Selling only due to illness of Health.

GOSPEL TAPES, RECORDS at BUDGET PRICES. Many artists and titles. FREE Catalogue. Write: SOUNDSCO, Box 15, Dept. CM1, Dayton, Ohio 45405

MISCELLANEOUS

YOUR FAVORITE PHOTO on 11" x 11" photo decorator pillow. \$10.95. Photo returned. Photo buttons made from your print. \$1.00. Inlow, Rte. 2, Box 185 AA, Moberly, Missouri 65270

LONELY & IN PRISON. Want to hear from understanding and sincere women. I'm a white male, 25, 5'6 1/2", 135 lbs., brown curly hair, hazel eyes. Bob Rose No. 142-911, P.O. Box 57, Marion, Ohio 43302

FIREWORKS FIREWORKS FIREWORKS FREE GIFT Send \$1.00 for all new 1977 Blockbuster Price Sheet. Full refund plus FREE GIFT with first order. Service to all 50 states. R&R SALES Dept. CM, Rt. 1 Box 77A, Toronto, Ohio 43964

JOIN THE HUNDREDS of Pedal Steel Guitarists around the world who belong to our Association. We cover every aspect of Pedal Steel Guitar playing in our Newsletter. For a sample copy and membership information write: The Pedal Steel Guitar Association - Box 243 - Radio City Station - New York, N.Y. 10019

NOTICE: RECORD RATERS WANTED. No experience required. Each month we ship you NATIONAL LP's to rate. "You keep LP's." We pay postage. In return for your opinion, you can build your LP collection. A small membership fee is required. "First come basis." Send no money. For application write: EARS, Dept. MC, Box 10245, 5521 Center, Milwaukee, WI 53210

FROM GRANDMA'S COUNTRY KITCHEN, old-fashioned, delightful and delicious "health cake", moist, high protein, with luscious fruits and nuts. Original recipe \$1.00. B. Hunt, 60 Cregar Road, High Bridge, N.J. 08829

CBers AGREE, "CB slang" dictionary the best handbook ever on CB lingo. Only \$3.00. Walker's, R4 Woodburn, Forest City, N.C. 28043

YOUR SNAPSHOT photo mounted on wood keychain. Beneath laminated plastic. We trim photo. \$3.95. Bradley Newsom, Rt. 7, Lexington, N.C. 27292

COUNTRY MUSIC Magazine makes a perfect gift for family and friends...Birthdays, Anniversaries or Holiday Gifts. We SEND A GIFT CARD FREE! 9 issues only \$5.95. (Please Note: Gift Subscriptions must be prepaid to avoid possible incorrect billing). Send order to: Country Music, P.O. Box 2560, Boulder, Colorado 80322.

WILD WEST POSTERS: (A must for Country-Western buffs!) POETIC tribute to Western characters who made the West Wild then tamed the Wild West. Wyatt Earp, Jesse James, Wild Bill Hickok, Black Bart, others. Fascinating! FREE circular. Hart Graphics, 50 Ringold St., San Francisco, Calif. 94103

CASH PAID FOR Cigarette packs, box tops, etc. List \$2.25. Horseplayers. Winners guaranteed. System \$5.00. Trowbridge, 35-CM Woodcrest, Dayton, Ohio 45405

ATTENTION: TALENT WANTED. Eastcoast record company looking for new talent to promote. For full details send \$2.00 (for shipping and handling) to: Silver City Records, 134 Milton St., P.O. Box 8633, Rochester, N.Y. 14619

CREATIVE? LIKE TO WRITE? Join us. Complete information, sample bulletin, \$1.00. The "New" Writer's Club, Dept. C, Fair Haven, Vermont 05743

WANTED TO COMPLETE my Collection of Bo Donaldson and The Heywoods records, "Outside Looking In" (Republic Release Records), "My Days Are Numbered"/"Season Of The Witch" (don't know label, recorded in 1968), "Pee Wee Christmas" (don't know label), "The Real World Of Make Believe" (Dick Clark Productions), Miss Janet Mae Spurling, Box 446 Mace Donia Road, Rt. 2 Blanchester, Ohio 45107

FOR THE NEW YOU - Bust developing - beginners body building - amazing easy diet. Courses \$2.00 each. Send to Vita-Life Systems, Box 0319, East Wenatchee, Washington 98801.

OREGON HAS many jobs. Send \$1.35 (refundable). McKinney, P443, Bend, Or. 97701

COUNTRY MUSIC COLORING BOOK-All your favorite stars. Inquire: Country Music Magazine, 475 Park Ave. So., NY, NY 10016

COUNTRY MUSIC FANS

LONE STAR beer T-shirts. Screen printed multi-colored "Lone Star" logo. On white "Hanes" T-shirt with colored trim. Quality no rip-offs. Specify size \$5.50 Ppd. T-Shirt Communication CM, 535 South Second, Emmaus, Pa. 18049

SONGWRITERS

DIRECTORY OF COUNTRY MUSIC - Lists names, addresses and phone numbers of Record Companies, Music Publishers, Talent Agencies, Fan Clubs, etc., plus other interesting and valuable information! \$6.98 postpaid USA \$10.00 Foreign. American, 559-ABJ (8-77) Tyler, Peru, Indiana 46970.

SEND US THE NAMES OF ALL YOUR FAVORITE COUNTRY MUSIC NIGHT SPOTS!

Do you have one special place where you like to go to hear country music? We would like to know about it. Maybe there are a few places that come to mind when you think about special places. Send us the name and location of all of them. WRITE: Editor, Country Music Magazine, 475 Park Ave. So., New York, N.Y. 10016

HEALTH & BEAUTY

STOP AGING! "ULTRASKIN" erases aging, wrinkled skin. Maintains youthful appearance. 1 mo's supply: \$9.95 + \$.50 postage. 3 mo's: \$19.95 + \$1 postage. Master Charge accepted. ULTRACO LABORATORIES Box 10288C Detroit 48210

STOP BALDING! "ULTRA-HAIR" grows healthy, attractive hair. Spectacular results guaranteed! 3 mo's supply: \$19.95 + \$1 postage. 6 mo's: \$35.95 + \$1 postage. Master Charge accepted. ULTRACO LABORATORIES Box 10288C Detroit 48210

COOPERATE WITH NATURE. Use SHAKLEE PRODUCTS - organic food supplements, biodegradable cleaners, cosmetics. Lose weight with the nutritionally sound Shaklee Way Slimming Plan. Distributors wanted. Unlimited earning potential. Free information and catalog. Jim Kromer, 20350 Wisteria, Castro Valley, CA. 94546.

INSTRUCTIONS

FREE LESSON. "Learn Chording". Piano, organ, guitar. Simple new system enables anyone to learn. Davidsons, 6727 CM Metcalf, Shawnee Mission, Kansas.

EASY GUITAR - Country Folk Songs on cassette with words & chords to strum along; Send \$4.95 to Guitar Music, Box 754, Wendell, N.C. 27591.

ACCREDITED THEOLOGICAL DEGREES earned through correspondence. Approved by the Dept. of Education. 28 years in Christian Higher Education. Maranatha Bible Seminary, Box 10297, St. Petersburg, Fla. 33733.

BUSINESS OPPORTUNITIES

FREE BOOKLET. Beginners guide to starting a mail order business. Marvin Thiel, Box 55, Athol Springs, N.Y. 14010.

\$300 WEEKLY Stuffing envelopes and mailing circulars. FREE details and Supplies. Rush Reply to: REMCO, Box K-CM, Hubbard, OH 44425

GET IN ON THE FANTASTIC \$50 BILLION DOLLAR Mail Order Business. Details: Katrina's, Dept. CM, 796 Calle Del Norte, Sierra Vista 85635.

\$500/THOUSANDS stuffing envelopes! Free supplies. Send self-addressed stamped envelope. H. Mognet Co., P.O. Box 449-H, Warren, Ohio 4482.

\$500.00 WEEKLY! EASY, IMMEDIATE Home Income Stuffing Envelopes. FREE Supplies! Guaranteed! Interested? Send \$.25. Stamped Envelope. Profits, B725-CM8, Belen, N.M. 87002

NOW REACH 920,000 POTENTIAL BUYERS IN OUR CLASSIFIED FOR JUST \$.75 A WORD!!!

A minimum of 20 words per ad is required. PO Box and telephone numbers count as 2 words. Abbreviations and zip codes count as one word.

Send copy and payment (at a rate of \$.75 a word) to: Country Music Magazine, Dept. CMC, 475 Park Avenue So., New York, N.Y. 10016

CHARLEY

(Continued from page 30)

that whomever he talks with realizes that. "I don't know nuthin'," he'll say repeatedly. "I'm just tellin' you what I believe." Not only does this practice clog the flow of conversation (he doesn't allow anyone else in his presence to use the word "know," either, interrupting them to remind them that "only God knows"), but it also gives some credence to the theory that Pride "plays himself down."

Is it true? "Well, possibly," he begins. "I've been told that." Then just when it looks as if he is about to impart a genuine truth about himself, Pride suddenly reverts to what sounds to be a pre-prepared answer, one that bears out what he said before: no one will tell you more than he wants you to know. "Everything I do and say, I just try to do it simple. I feel it makes my fans admire me that much more. I don't use no high-falutin' words. The Mills Brothers always credited their longevity to simplicity. That's why all these wackadelic and psychedelic music fellas were fads, and why country music has stayed around."

So does that mean he *does* make a conscious effort to come off simpler than he is? Pride gives out a low, rumbling chuckle. "Let's just say I like everybody and I don't like to be disliked by anybody. I make myself the best I feel I should, and I make myself feel good in relation to my fellow beings around me," he answers after some hesitation. "That's all I do. I got no fancy gimmicks on stage. I walk out and they see just me, the guy, doin' his thing the best he can. And that's what I apply to everything I do, straight across the board. I didn't even finish high school, but I feel I've been to college and gotten degrees, because I learn from everybody I talk to, and I talk to everybody I can. The banker, the lawyer, the president, the hobo—they're all my subjects. I used to not say certain things because I was afraid I might put the wrong verb with the wrong noun. But I worked at it. I studied and tried to develop what was given to me. Again, I tell you, I don't know nuthin'. I'm just a believer."

Pride's answer sounds so much as if he's holding back, that I feel I must tell him so. He shows me a contented smile and laughs good-naturedly as he stretches in his chair, his navy-blue knit sport shirt bulging as it strains across his chest muscles. Though his body looks as if Pride still plays professional baseball (and he does still go out for spring training, currently with the Texas Rangers), his face looks a little older (but a little more handsome, too) than it does in photographs. That, plus the general trend of our conversation, causes me to ask him why he insists on being secretive.

"Who says I'm secretive," he demands, but with none of his previous uptightness.

OFFICIAL

WILLIE NELSON

BANDANAS

FOR HALTERS
HAT BANDS
HEADBANDS

T-SHIRTS

BUMPER
STICKERS

- (1) WILLIE NELSON for PRESIDENT
- (2) IF YOU LOVE WILLIE...HONK

BELT
BUCKLES

CUT ALONG
DOTTED LINE
AND SEND ORDER
TO



Willie Nelson T Shirts

% Franks Bros. • Star Rt. A, Box 976
Austin, Texas 78746

Please Send Me:

Qty.	Item	Amount
_____	T Shirts @	\$5.00
_____	Bandanas @	\$3.00
_____	Bumper Stickers @	\$1.00
_____	Belt Buckles @	\$6.00
_____	Souvenir Programs @	\$2.00
_____	8 x 10 Glossy	\$1.00

+ 50¢ Handling Charge

Texas Residents Include 5% Sales Tax

No COD's,

CHANGE OF ADDRESS

Send present mailing label with NEW address on separate sheet of paper. Include zip code. Allow 4 weeks processing time. Send to:
Country Music Magazine
P.O. Box 2560
Boulder, Colo. 80302

POEMS SET TO MUSIC

Let our staff of professional songwriters turn your words into a song. Send your best poems for prompt consideration. **FREE EXAMINATION**
Songs recorded - phonograph records made.
NASHVILLE MUSIC PRODUCTIONS
Box 40001, Studio P, Nash., Tn. 37204



P.M.I. '77

est. 1939
FREE MUSICAL INSTRUMENT CATALOG

America's most complete source of major brand instruments and accessories at Low, Low prices. Write: P.M.I. Dept. CM P.O. Box 827, Union City, N.J. 07087.

NOTICE: Record Raters Wanted

(No experience required) Each month you will receive nationally released albums to rate. **There is no extra charge for the LP's you receive** — all you pay is a small membership fee which covers all costs of the LP's including postage and handling. In return for your opinion you will build a substantial album collection - "first come basis." For application write:

E.A.R.S. INC.
Box 10245 Dept. MC - D
5521 Center St., Milwaukee, WI 53210
"Guaranteed"



Songwriters

SONGS and POEMS needed for immediate recording and publication. We guarantee PUBLISHING CONTRACT on all accepted material. Send NOW to:

BLUE CHEK MUSIC, INC.
Dept. CM-2, P.O. Box 74, Ardsley, N.Y. 10502



605 Buffalo St. Shelby, N.C. 28150
704/482-9816



**Don't Throw Away
Cassettes or
8-Track Tapes.**

Tapes dragging? Tight, broken, pulled out or has a broken cartidge? Wrap and send \$1.40 with each tape or send coupon for tape mailing envelopes.

**EXPERT TAPE
REPAIR**

Name _____
Address _____
City _____
State _____ Zip _____

I tell him no one in particular, but that I notice he refuses to tell interviewers his age, or to talk much about his family and his private life. "Well, I'm not lying. I tell people I'm over 30," he says. "That's no lie. (One book says he's 39.) Shouldn't I have that privilege if I want to? That's all I'm exercising. I'll allow you the same privilege." He pauses, and then confesses. "I have to admit that Pisceans are basically secretive. They feel that there might be F.B.I. people around, or tapped phones or somethin'. And they're concerned with intrigue. I might let you think I'm wearin' green suspenders when I'm really wearin' yellow. They're harmless little things, and I don't think so much should be made about it. It don't hurt nobody, not knowin' my age, other than curiosity might eat 'em up. But if I told people just exactly when I was born, they'd find somethin' else to pick at me about and say I'm secretive.

"I don't mind talkin' about my family (his wife of 20 years, Rozene, and his children, Kraig, 19, a student at Memphis State University, Dion, 14, and Angela, 11), but I'd like for them to stay out of the limelight as much as possible. Not that I'm ashamed of 'em. I love 'em, but I want 'em to be as normal as they can be under the circumstances. I don't believe my wife and children could handle what I have to handle, people askin' for autographs and all that. They're not geared to think that way. They'd probably get tired too quick."

Pride is almost as tight-lipped about what he does with his free time, at home in Dallas. He says he has several business investments outside of music ("Right now I'm into outdoor grills"), but will speak about them only in generalities.

One thing Pride is eager to discuss is the discrimination he believes pop and middle-of-the-road stations show country artists. Although *Kiss an Angel Good Morning* was a tremendous crossover hit, Pride claims his radio airplay since then has been almost exclusively country. Why?

"I'm labeled," he explains, something he finds particularly frustrating since "the formats now are so close that we're just rollin' around in a maze of cliches and titles." He adds, "My records are good enough to be played on the same stations as Olivia Newton-John and John Denver."

Crossover air play is only one of the things Pride hopes to realize in the near future. He would like to make movies ("I think I could be a good actor"), and recently appeared on an episode of *Nashville 99*, for which he's been asked to be a regular, should the network decide to expand the four debut segments into a series. He also would like to find time to write songs (he co-wrote some of his Christmas album), and if that's not enough to keep him busy, he says that considering his popularity abroad, he wants eventually to be able to record in all the major languages of the world. "There's a lot

goin' on in my head, and I think I've got a lot to say. Maybe someday I'll get a chance to put it down. There might be a few limitations to my talent," he answers when asked if he thinks he has any drawbacks that might keep him from attaining his goals. "But I think if you want anything bad enough, you can overcome those limitations. I am," he continues, "the most confident person you'll ever meet."

* * *

"We've been at this quite a few hours now," he says. "What kind of person do you think I am?" (He is fond of interviewing his interviewers, asking them to define the word "love" or inquiring their thoughts on things like the divorce rate.)

"Well, you seem to be a couple of people," I reply, playing along with the game, half because he has disarming charm, and half because I believe what I am saying and am eager to let him know.

"A couple of people?" he asks, sounding disappointed that I perceive only two of him. "One what and one what?"

"One fun-loving, with a terrific sense of humor," I say. "A cut-up with a quick wit. Then there's the serious one, and there might even be one you've kept pretty well under wraps. A mean, surly one who could explode in two seconds."

"Well, I'm more than two," he says. "Maybe three, maybe four. Sorta like a Gemini? Like my mother, you mean? (I do not know his mother.) She was only two. I got maybe four."

"I'm sure you won't tell me any more than you want me to know," I say as the emcee introduces Pride and the applause resounds through the hockey rink.

"Anybody worth his salt is gonna tell you no more than what he wants you to know," he confirms, giving me a sly smile as he replaces the comb. I nod my head, and return a weak smile as I write what he's said in my reporter's pad. When I look up, the backstage crew is escorting Pride out the door.

Just before he disappears from view, he stops and looks over his shoulder. "Well," he says, grinning broadly now, "don't you think that's true?" ■

PIX CREDITS Pg. 9 Tammy Wynette-Courtesy CBS/George Jones-L. Kamsler/Burt Reynolds-Courtesy UA/Hank Jr.-Courtesy Warner Bros./Tanya Tucker-Courtesy MCA/Crystal Gayle-H. Bromley/Pg. 10 Jim Ed Brown-View FINDER/Elvis Presley-Courtesy RCA/Pg. 13 Billy Carter-Courtesy Top Billing/Guy Clark & Steve Fromholz-Courtesy Kerrville Foundation/Pg. 14 Panama Red-Courtesy Joint Management/Dolly Parton & Olivia Newton-John-Tom Keller/Larry Gatlin-N. Clark/Pg. 16 Sonny James-Courtesy CBS/Olivia Newton-John-Courtesy MCA/Dickey Betts-R. Reif/Pg. 18 Barbara Fairchild-Courtesy Fan Club/Wilma Lee & Stony Cooper-Courtesy CMF/Pg. 20 Tennessee Pullybone-A. Maher/Pg. 21 Audio Products-Courtesy Manufacturers/Pg. 22-26 George Jones-L. Kamsler/Pg. 29 Charley Pride Ruth Bernal/Pg. 32 Barbara Mandrell-Courtesy ABC/Pg. 35 B.J. Spears-Courtesy U.A./Pg. 36 & 38 B.J. Spears-E. Nassour/Pg. 41 & 42 Jimmy Dean-E. Nassour/Pg. 45 Ohio Photos-Courtesy Office of Travel & Tourism & Ohio State Fair/Pg. 46 Earl Scruggs-Courtesy CBS/Pg. 47 Merle Haggard-Courtesy CBS/Pg. 48 Marty Robbins-L. Kamsler/Eddy Arnold-Courtesy RCA/Pg. 50 Cal Smith-Courtesy MCA/Pg. 52 Loretta Lynn-L. Kamsler/Pg. 55 Scruggs Revue-Courtesy CBS/Pg. 57 Earl Scruggs-E. Baskin/Pg. 59 Pickers Products-Courtesy Manufacturers.

Rhodes makes hotcakes.



When an album sells like hotcakes, four out of five times the electric piano featured is a Rhodes. It's a fact . . . 82% of the electrics backing Billboard's Top 100 LP's in 1976 were Rhodes.

What makes Rhodes the odds-on favorite? Performers say its the sound and feel. No other electric piano sounds like a Rhodes. The patented tuning fork for each note produces vibrations good as gold. And the timbre control lets you put the bite in to your taste.

No other feels like a Rhodes. It feels like a piano. Thanks to Rhodes' true touch dynamics. Standard size and weight keys with smooth, consistent action. Good through a stack of hits.

And no ordinary electric piano travels like a Rhodes. With up to 10,000 miles between tune-ups. Stretch or custom tuning you can handle yourself.

So check the charts. Then check out the 73 or 88-key models. Rhodes may not be the only ingredient in your hotcakes. But no other electric piano stacks up to a Rhodes.



Nothing sounds like a

Rhodes®

CBS Musical Instruments, © 1977 CBS Inc.

Smoking is one thing. Taste is everything.

For me, it's taste or nothing. That's why I smoke Winston. Look, whether it's Winston King or Winston 100's, taste is everything in a cigarette. And Winston is nothing but good taste all the way.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.



Winston King Winston 100's.